

# Modern LITHOGRAPHY

MAY - 1947 - VOLUME 15 - NUMBER 5

*ml*



POSTERS  
IN ST. LOUIS  
(See page 42)



**Permanent Sky Blue Toner 2836P**

## **Senelith Inks**

were the first lithographic inks  
made from dyestuffs  
treated with sodium tungstate  
for better sunfastness  
and are still leading  
with their outstanding resistance properties

Our booklet "Inks, Lithographic and Printing" may be obtained on request

**The Senefelder Company, Inc.**

*"Everything for Lithography"*

**32-34 Greene Street**

**New York 13, N. Y**





Reputations for Fidelity are earned by habitually performing one's duties exceedingly well.

For the past 59 years the Cantine organization has been devoting its entire time to the production of quality coated papers.

**THE MARTIN CANTINE COMPANY**

Saugerties, N. Y.

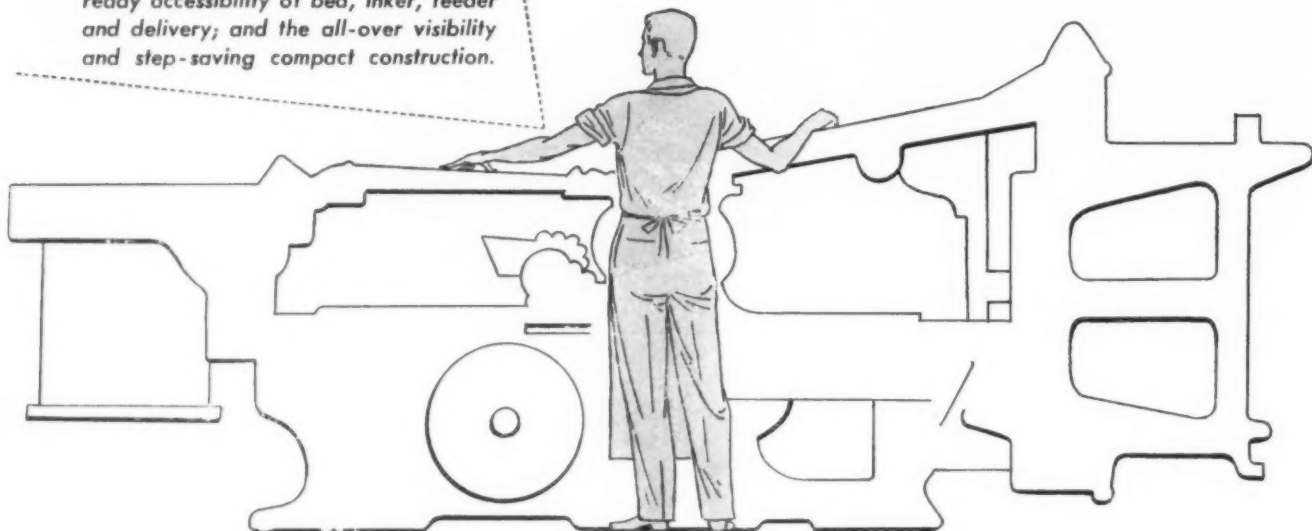
*Specialists in Coated Paper Since 1888*

*Cantine's Coated Papers*



# CONTROL

Scale drawing showing man of average height (5'8" by insurance statistics) beside 27x41 Miller Major Automatic. Notice the ready accessibility of bed, inker, feeder and delivery; and the all-over visibility and step-saving compact construction.



Literally, at your finger tips.

Stand at center of a 27x41 Miller Automatic. Notice how you can look upon every operation of the press — how, with two or three steps either way, you can reach and control feeder, press and delivery. Form, sheets, inker are all within sight and control. Principal lubrication is automatic.

A stop-watch check will reveal how Miller Automatics can take up to

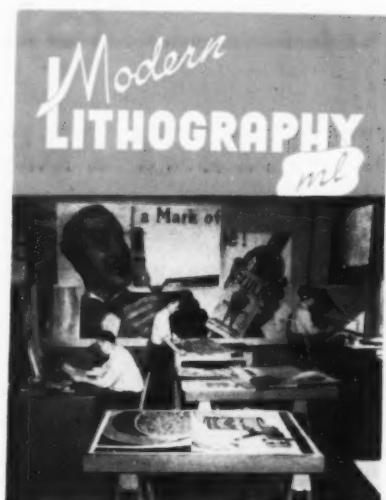
25% less time to set and adjust than other presses of similar sheet size. Because less time is required on adjustments, the Miller operator can pay more attention to delivering a better product.

If you want to see how compact Miller integral construction can save valuable floor space too, for your pressroom, send for a Miller Floor Plan and Layout Kit. No obligation.



**MILLER PRINTING MACHINERY CO., PITTSBURGH 12, PA.**





### THE COVER

Part of the art department of Compton & Sons, St. Louis. Sections of posters are in the background making the men look out-of-scale. (Story page 42).



ROBERT P. LONG  
Editor

IRENE H. SAYRE  
Technical Editor

THOMAS MORGAN  
Business Manager

Address all correspondence to  
254 W. 31st St., New York 1, N. Y.

MAY, 1947

VOLUME XV, No. 5

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## MODERN LITHOGRAPHY

Reg. U. S. Pat. Office

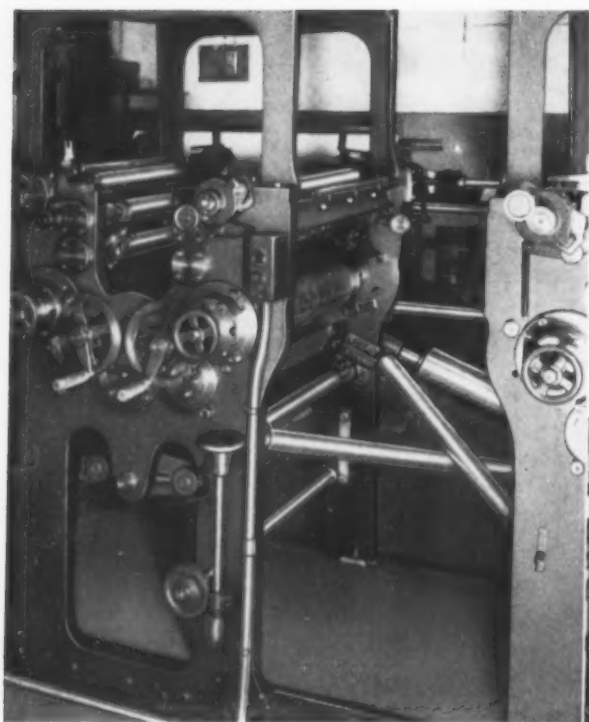
**SUBSCRIPTION RATES:** One year \$3.00, two years \$5.00. In Canada one year, \$4.00. Group subscriptions: (U. S. only) Four or more entered as a group, \$1.50 each. (May be sent to different addresses.)

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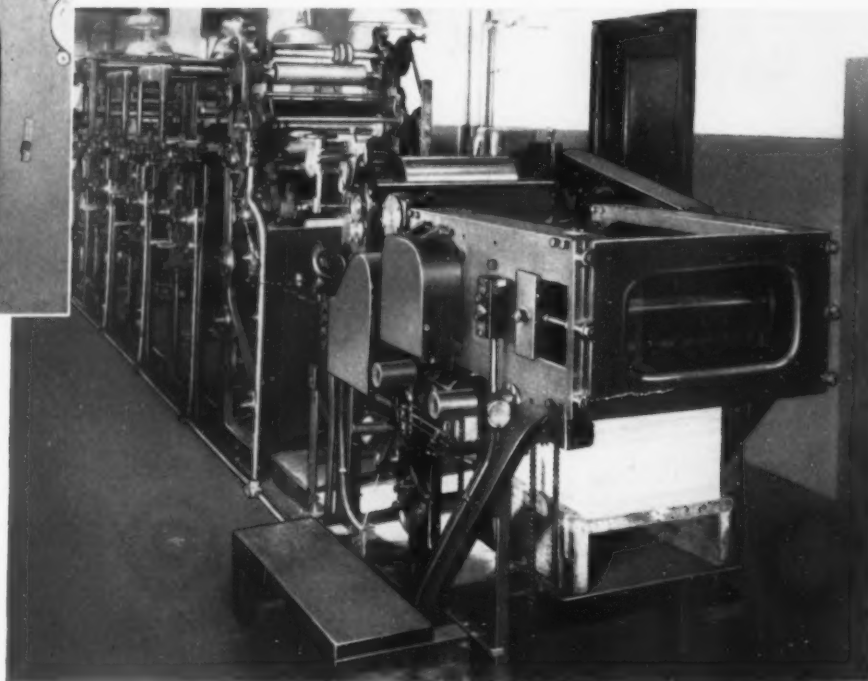
# Introducing...

## The DUTRO PHOTOCHROME RELIEF OFFSET PRESS



A single two-color photochrome unit

Six-color photochrome press



These thoroughly proved, high speed, multi-color production presses are not a new development. Designed and built in secrecy and operated around the clock for several years, they have been creating some tough competition!

Now — they are available to the trade. They are designed and sold by Orville Dutro and Son of Los Angeles and are built by Joshua Hendy Iron Works of Sunnyvale and Torrance, California.

Take a look at these printing presses — strong, sturdily and neatly designed — no gimcracks, no filigree — everything made for easy operation.

These outstanding, proven presses offer a world of possibilities for alert printing and publishing concerns. . . .

**THE PHOTOCHROME PRESS** shown in the accompanying illustration has three 2-color printing units — 6 colors in all. It has automatic tension, infeed rolls, an auxiliary unit with cross and rotary perforation and rubber plate strike-in cylinders. It is equipped with a receding pile delivery which automatically lowers *without adjustment* for any thickness of paper from tissue to light weight tag. It will print on one or both sides of the web or on 1, 2 or 3 webs at 15,000 press revolutions per hour.

Yes — that means 15,000 per hour 17 x 22 sheets printed in 6 colors, or 45,000 per hour 17 x 22 sheets printed in 2 colors on 1 side.

The machine can be built for any number of colors or combinations to meet the requirements of your particular line.

**Here are some of the outstanding advantages of the Photochrome:**

- Plates are pre-registered.
- Plates may be photo-composed or printed in a printing frame.

- Plates last for from 3 to 5 million impressions.
- Produces quality comparable to lithography.
- Makeready time averages 20 to 35 minutes per color.
- Maintains accurate register and side margins.
- Uses either water or oil ink.
- Plates do not have to be gummed up or rolled up, and there is no water fountain.

### The following features can be added:

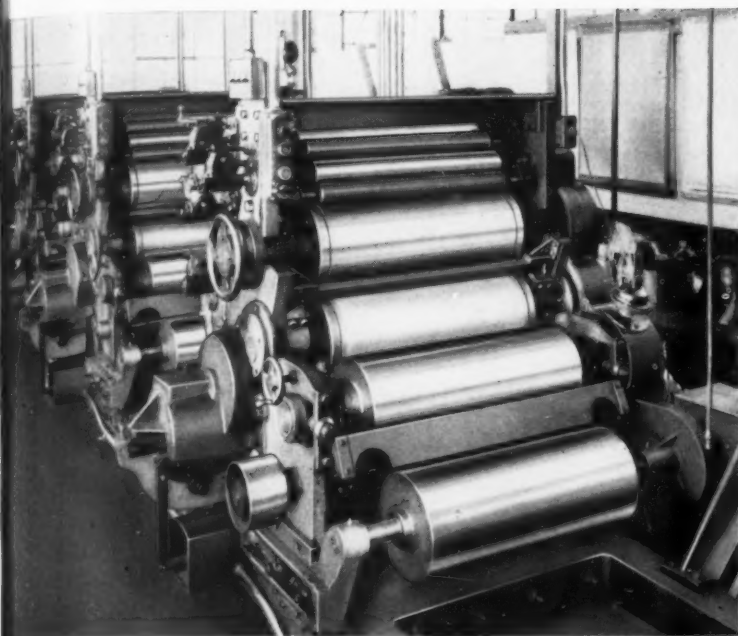
Rubber plate strike-in cylinders. Rotary and cross perforation. Automatic receding pile delivery. Rewinder. Folder. Ink Dryers. Pasters. Punching. Numbering.

### The press is suitable for the following types of jobs:

All types of advertising within its size range. Envelopes and letterheads. Labels. Gum Paper. Brochures. Enclosures. Booklets. Production of safety paper. Wrappers. Many types of commercial forms. Any weight of paper from tissue to light weight tag.

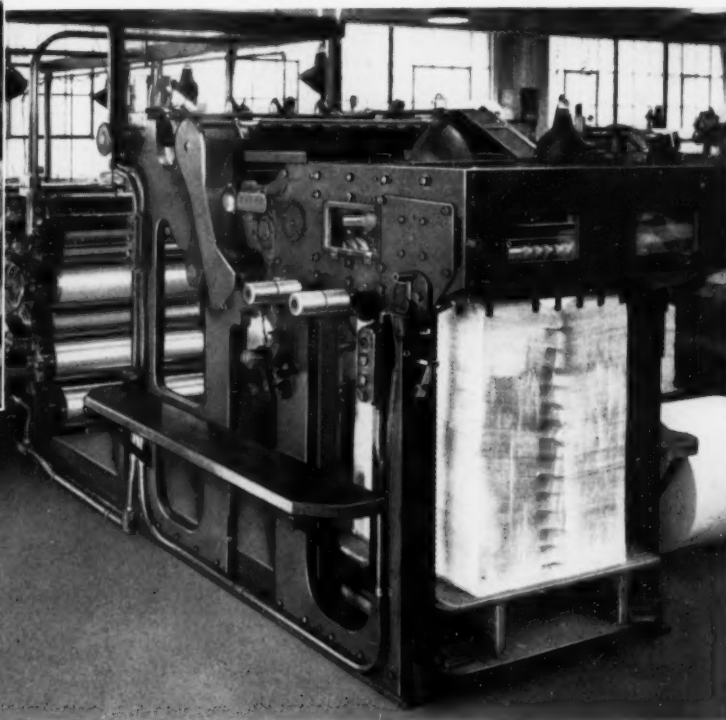


## *and the* DUTRO AUTOMATIC WEB OFFSET PRESS



Three units of offset press

Automatic receding pile delivery



is automatic too, and lowers without adjustment for any thickness of paper.

Illustrated is a three unit machine with automatic tension infeed rolls and receding pile delivery. However, the unit can be built for any number of colors and for front and back side printing.

Now available in three sizes — 33 x 28, 33 x 45 and 28 x 34.

Magazine and newspaper publishers — watch this one — Here are a few ideas of what can be done with this new machine as a publication press size 33 x 45 equipped with a folder and operating at 12,000 to 14,000 per hour:

- A two unit press can deliver an 8 page newspaper in one color.

- A four unit press can deliver an 8 page newspaper in 3 colors on one side and 1 color on the reverse side, or a 16 page newspaper in one color.

- A five unit press can deliver an 8 page newspaper section having 4 color process printing on one side and one color on the reverse side, or an 8 page newspaper or section with three colors on 1 side and 2 colors on the reverse side, or a 16 page section with 4 pages in 2 colors and the remaining pages in one color.

For tabloid sizes, the number of pages would be doubled, and with a magazine folder many combinations and sizes can be produced.

This fully automatic web offset press is another Dutro money-making unit. . . .

To start the press you simply push a button — the press starts in slow speed. After a brief interval the water rollers contact the plate — after another interval, the ink rollers come down — impression comes on. There are no levers to move. All actions are automatically timed in the proper sequence and are simultaneous on all units. The receding pile delivery

### BUT THAT IS NOT ALL . . .

This versatile press can be used for job printing too — letterheads, envelopes, labels, brochures, banners, enclosures, wrappers or "what have you" in the great field of lithography.

Below are listed some of the advantages:

- Uses a standard deep etched litho plate.
- Has pre-registration.
- Makeready time averages about 45 minutes per color where close register is required.
- Accurate register, convenient controls and easy accessibility.
- Speed — 12,000 to 14,000 per hour with folder or rewinder, 9,000 with receding pile delivery.

With drawings, patterns and tooling, and the vast facilities of Joshua Hendy Iron Works available for manufacturing, we can start production on your order immediately.

For further information, telephone, wire or write Orville Dutro and Son, Bendix Building, 1206 Maple Avenue, Los Angeles 15, Calif.

**ORVILLE DUTRO & SON**

600 Bendix Building  
1206 Maple Avenue  
Los Angeles 15, California





WHATEVER bronze powder you need, we offer you just the right one, grease free—made for your particular requirements. The most modern machinery and the latest manufacturing methods used in our new plants, plus the experience in powdered metals gained since our original firm started in 1887, assure you of old guild quality at current competitive prices.

Mr. H. Dann, who has devoted the last 11 years to research and development work on new production methods, is now in charge of manufacturing; and Mr. L. Faller, long recognized as an international authority and technical advisor on the use of bronze powders, is in charge of sales. You will find that their advice and help will be of invaluable assistance in solving your most difficult problems. Do not hesitate to ask for this help.

We invite your comparison: write for samples and quotations today.

## Atlantic Powdered Metals, Inc.

38 Park Row

•

New York 7, N. Y.

Factories: Long Island City and Newark

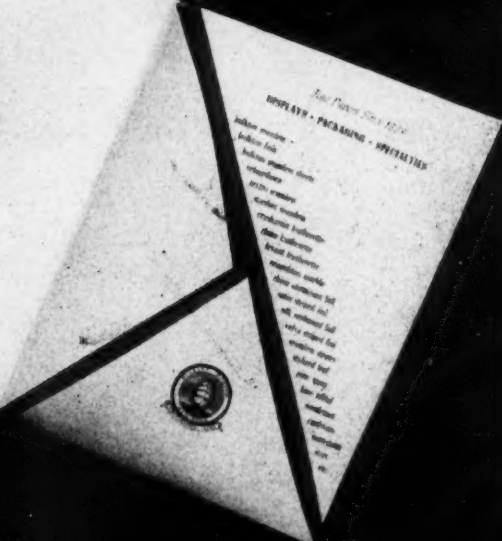




*Lithographers' Choice*

BULKLEY, DUNTON & CO.

*Fine Papers Since 1833*



When your paper samples  
arrive in this folder, you are  
always assured of getting the products  
of America's leading mills.



**BULKLEY, DUNTON & CO.**

295 MADISON AVENUE, NEW YORK 17, N. Y.



*Fine*  
**PAPERS**

*for*  
GREETING CARD PUBLISHERS  
LITHOGRAPHERS  
PRINTERS AND CONVERTERS



**PAPER SALES CORPORATION**

41 PARK ROW • NEW YORK 7, N. Y. • WORTH 2-1280



# WHEN *"Old Faithful"* FAILS TO DO ITS STUFF...

it will cease being the big shot with tourists. When they can't depend on a great performance regularly they'll look elsewhere for a source of "Oh's" and "Ah's".

While more and more of America's leading lithographers and printers (now over 200) are depending on Graphic Arts as an unfailing source of finest plates in shortest time at fairest prices, we know full well that we must never fail to maintain the pattern we have set.

But standing still is not enough. The very latest type technical equipment is constantly being put at the disposal of our over a hundred master craftsmen. Improved processes are being adopted with regularity. Still better service is a permanent goal, greater economies are an end result.

Write, wire or phone your requirements in plates and preparatory material of every kind, letterpress or offset, color process, black and white, highlights, posters, negatives or positives for machine transfer, or photo-composed press plates, albumen or deep etch, commercial art, photographic service and direct color separation.

**MAIN OFFICE TOLEDO 4, OHIO**  
**110 OTTAWA STREET • PHONE GARFIELD 3781**

**NEW YORK OFFICE**  
148 West 23rd Street  
Phone Chelsea 3-5309

**DETROIT BRANCH**  
825 West Elizabeth  
Phone Randolph 9122

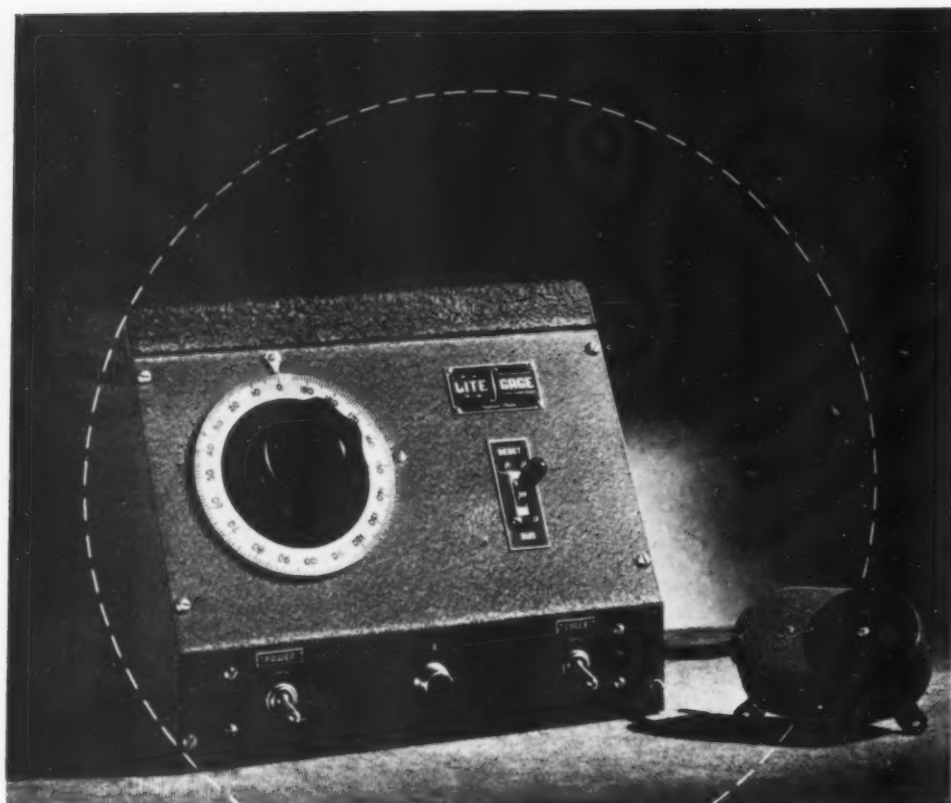
**CHICAGO OFFICE**  
222 W. Adams Street  
Phone Randolph 5383

● WE DO NOT  
OWN PRESSES

We believe in, endorse and  
help support the lithographic  
Technical foundation

*Graphic Arts Corporation OF OHIO*  
MAKERS OF FINE PRINTING PLATES  
TOLEDO • NEW YORK • CHICAGO • DETROIT





Take  
the  
Guesswork  
out  
of  
Your  
Exposures!

### Measure light **QUANTITY** automatically with **Lite-Gage**

Lithographers can now have uniform exposures by automatically measuring and compensating for intensity, angle and distance. "Lite-Gage" operates by totalizing the amount of light received by the copy.

The flickerings and sputterings of the arc—the varying distance from the arcs to the copyboard or printing frame — the angle which the lamps make with the copyboard — these need no longer be guessed at. The Lite-Gage takes all these factors into consideration and, when the predetermined amount of light has been received, the light sensitive cell cuts the circuit.

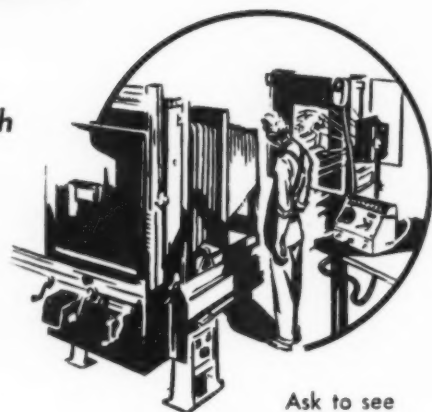
#### **Adjustable Sensitivity**

The light sensitive head is controlled by a four portion aperture plate. Each position changes the sensitivity by a factor of approximately four.

#### **Simple to Operate**

The RESET-RUN switch lever is held at RESET while the main dial is turned counter-clockwise to the predetermined proper exposure . . . the lever is then flicked to the RUN position and the exposure is under way. When the accumulated light has allowed the dial to return to 0 the control unit will close the arc circuit.

Price: LITE-GAGE LG-100 \$265.00 F.O.B. Pasadena, Calif. Shipping Wt: Approx. 30 lbs.



Ask to see  
a Lite-Gage  
Demonstration.

EVERYTHING FOR THE LITHOGRAPHER

## HAROLD M. PITMAN COMPANY

Chicago 50, Illinois — 51st Ave. and 33rd St.  
North Bergen, New Jersey — 1110 13th Street  
Boston 10, Massachusetts — 156 Pearl Street  
Dallas 1, Texas — 2112 North Akard Street  
Cleveland 15, Ohio — 2775 Pittsburgh Avenue





## Was it your Grandmother...?

... or perhaps your great-Grandmother who was able to fold a sheet of paper into the most wonderful birds and fishes? They were so cunningly contrived that you were entranced for hours.

We don't make paper birds, but we do work with paper and know its myriad possibilities. As one of the largest binderies, our *know-how* comes from a long and practical experience. It might be just a suggestion, or it might be a novel approach, but your first contact with us will give you an insight into our ingenuity in dealing with binding problems.

However, it's not just binding that we aim to deliver, but those intangible ingredients that may give an extra fillip to your basic idea.

May we be of service to you?



F. M. Charlton Company, Inc.  
*Bookbinders*

345 HUDSON STREET • NEW YORK 14, N. Y. • CANAL 6-8280



# 224

printers and lithographers  
were asked \_\_\_\_\_

## HOW CAN REINHOLD-GOULD ADVERTISING BEST SERVE YOUR INTERESTS?

Reinhold-Gould advertising has consistently followed a *public service* line. However, to determine our policy for 1947 and 1948, we polled 224 progressive printers and lithographers. We wanted to learn—one—their opinion of our present advertising and promotion—two—their recommendations for future advertising, promotion and public relations activities.

# 76%

answered \_\_\_\_\_

## CONTINUE TO PROMOTE EXPANDED USE OF DIRECT ADVERTISING

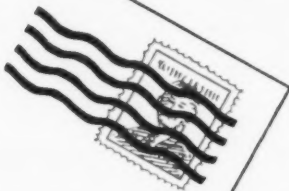
This endorsement of Reinhold-Gould policy has already helped to shape our advertising program. *KEEPING TAB ON DIRECT MAIL*, called by leaders "outstanding in its sponsorship of Direct Mail Advertising, as a highly successful selling means," is a Graphic Arts sales tool of proven merit. Other Reinhold-Gould services working in the interest of the printer and lithographer—*CATALOG OF THINGS TO COME*, *AD VANCE*, *IDEA SCRAP BOOK*, *IT PAYS TO BE INGENIOUS*... Coming! *PAPER FAIR*. Watch for announcements.



Every printer and lithographer can

*Cash in* on the findings of this unique  
Reinhold-Gould publication

1212 CONVENT AVENUE  
TWO FOUR STREET  
NEW YORK, N.Y.



## Keeping Tab on Direct Mail

Report of a monthly study of up-to-the minute Direct Mail advertising techniques and trends, design and production data, performance and effectiveness.

Published for the special use of users and producers of Direct Mail advertising by the CUSTOMERS SERVICE DEPARTMENT of Reinhold-Gould, Inc., distributors of modern printing papers at 535 Fifth Avenue, New York 17.

### Study #2 - Signs of "Sell" Are Slowly Increasing.

Many comments resulted from our first study - What Happens to Inquiries?. At that time we were concerned with the mechanics of follow-up, how inquiries were handled, what advertisers were doing about developing results from magazine advertising on which they were spending so many thousands of dollars in careful preparation and costly space.

One of the observations, that follow-up was noticeably sloped by most "big time" advertising executives a "by-product of the should advertisers go to all sorts of trouble and expense to s were already jamming stores for new sales records, when hiring people was more a problem than getting people to buy? Perhaps reason why advertisers dropped the "come-ons" - services of one and have adopted "announcement" advertising without a sales "pull

As an off-shoot of the study What Happens to about the number of advertisements used in the study we we

DON'T MISS AN ISSUE OF  
"KEEPING TAB ON DIRECT MAIL"  
*Clip this coupon today*

REINHOLD-GOULD, Inc.  
535 Fifth Avenue  
New York 17

Keep my name on your list to receive  
KEEPING TAB ON DIRECT MAIL

GOULD  
FOR  
PAPER

NAME

COMPANY

TITLE

STREET

CITY

ZONE

STATE

REINHOLD-GOULD, INC.

535 FIFTH AVENUE, NEW YORK 17 • VANDERBILT 6-2100

Uptown Branch • 261 Walton Avenue



# A SIZE FOR EVERY PRESS

## RENEW YOUR DAMPENING ROLLERS WITH A COVER THAT FITS

Aquatex and Dampabase are "made-to-fit" coverings for your rollers. For every size roller there is a perfect size Aquatex and Dampabase covering. Fits just right . . . Gives you flawless uniformity and efficiency. Removes all chance of costly creeps, wrinkles, ghosts, fuzz and lint . . . Adds more life to rollers . . . And you cover your rollers faster.

Uniform thickness and snugness are two of the many advantages of Aquatex and Dampabase . . . These coverings lock themselves taut around the roller when stretched, giving a completely uniform surface.

Discover this modern method of covering your rollers . . . You can improve your reproduction by using the right size covering for each of your rollers.



## ELIMINATE EXTRA WORK

You actually save labor, time and money when you use Aquatex and Dampabase . . . Because it takes less time to cover your dampening rollers . . . Labor costs are kept at a minimum because you get more accurate and efficient reproductions.

These coverings can be washed on or off the rollers over and over again . . . Thereby saving many wage-hours in taking off and putting on your coverings each time you wash them. There are no seams to sew when you use Aquatex and Dampabase . . . no rough edges to mar your reproduction . . . With these products you get controlled absorption and competent operation . . . Remember—you save time and money with these two proven products.

*Try Aquatex and Dampabase once, and you'll use them always.*

### **GODFREY ROLLER COMPANY**

**211-21 NORTH CAMAC STREET, PHILADELPHIA 7, PA.**

**Roller Makers for 82 Years • WILLIAM P. SQUIBB, President**



*This is an actual section of the dandy roll that watermarks Permanized Parchment.*



## ***T o p   M a r k   I n   W a t e r m a r k s***

Paper-wise printers know — and discover again each selling day — that no other paper meets today's new demand for quality better than 100% Cotton Content *Permanized Parchment*.

Long recognized by the expert, yet instantly apparent to even the layman, is the mill-born excellence of this distinctive sheet. For the *genuine Permanized Parchment* watermark guarantees such things as careful selection of only the finest raw materials . . . the exclusive use of amazingly pure Whiting Springs water . . . and unhurried air-drying, assuring permanence of quality.

Printers find a craftman's enjoyment in using this paper which so richly complements their work, yet press-performs perfectly at all speeds . . . on all presses.

Customers know from the *genuine* dignity which *Permanized Parchment* imparts to their business stationery that this is no "just as good" — *this is the best*.

**Show you? You bet we will! Just clip and mail this convenient coupon *today!***

.....  
: Whiting-Plover Paper Company  
: Stevens Point, Wisconsin.  
: Please send, without cost or obligation, samples  
: of *Permanized Parchment*.  
: .....  
: Name .....  
: Attach to your **BUSINESS** letterhead.  
: .....





**W**HEN we tell you that Oxford has important distributors in 48 key territories from Portland, Maine, to Portland, Oregon, from Minneapolis to Little Rock, that's only part of the story.

For these paper merchants are more than geographical sources of supply. They are an integral part of the Oxford distributing machinery to supply you with the right Oxford paper to do your job best.

So you'll find these merchants capable in understanding your requirements and matching them to one of Oxford's quality papers

that will suit your printing needs. You'll find they have a selection wide enough to satisfy many of your printing paper preferences.

Remember, too, that every Oxford paper is top quality in its class. High standards are set and maintained because of the high skill of our veteran papermakers plus the

control of 5,000 quality tests of each day's production.

And behind it all is Oxford's many years' experience in making over a thousand miles of quality paper a day. So when you need quality paper ideally matched to your job, call in your nearest Oxford paper merchant.



*Included in Oxford's line of quality printing and label papers are: Polar Superfine, Mainflex, Mainflex C1S Litho, Mainfold, White Seal, Engravatone Coated, Carfax, English Finish, Super and Antique. Aquaset Offset and Duplex Label.*

## OXFORD PAPER COMPANY

230 PARK AVENUE, NEW YORK 17, N. Y.

*MILLS at Rumford, Maine  
and West Carrollton, Ohio*

*WESTERN SALES OFFICE:  
35 East Wacker Drive, Chicago 1, Ill.*

*DISTRIBUTORS  
in 48 Key Cities*





# ORCHIDS TO YOU

EACH AND EVERY MEMBER OF

## *Lithographers National Association*

A full measure of praise is due L.N.A. for its wisely balanced activities. Internally it has provided sound development in techniques, methods and costs. Externally through cooperation with colleges, advertising clubs and production men's clubs, in supplying literature for use in educational programs, it has promoted a broader and better understanding of lithography's place in printing production.

F & L extends good wishes to all attending the 42nd annual convention of L.N.A.



# FUCHS & LANG

GENERAL PRINTING INK DIVISION

100 SIXTH AVENUE, NEW YORK 13, N. Y.

BOSTON

CHICAGO

CINCINNATI

CLEVELAND

PHILADELPHIA

ST. LOUIS

SAN FRANCISCO

FORT WORTH

LOS ANGELES

TORONTO, CANADA

THE RIGHT INKS FOR FINE LITHOGRAPHY



CHEMICAL  
CORPORATION





## Come to LNA Convention at Saranac Inn

Here's an opportunity—the Annual Convention of the Lithographers National Association—to see how your company, and your problems, fit into the general picture of today's conditions and problems of the lithographic industry. Many of your greatest problems—some of which you may not recognize as such—are but a part of our industry's problems.

Take time out and join with your fellow lithographers to see what is ahead. Discussions of timely topics led by able men, authorities in their particular fields, together with question and answer periods in which all convention guests may participate, will help you get a clearer view of your individual situation and what can be done to keep your company headed in the right direction. If by chance you are looking for guidance, what you learn at this LNA Convention will help you get headed right. You do not have to be an LNA member to attend—all regular sessions are open to non-members.

Growth and progress in any industry mean new situations and problems. Many of the most important of these in our own industry will be discussed by competent men. The "what to do" and "how to do it" may be just the information you are looking for. And there is always that valuable experience of discussing mutual problems with your fellow lithographic plant owners. Much can be done to solve the problems of our industry by cooperation locally and nationally. All this will be covered at this 42nd Annual LNA Convention at the Saranac Inn, Saranac Inn, N. Y.

**LNA**

*Incidentally, this Convention offers a splendid opportunity to learn first-hand from LNA members what their Association means to them in service and advice; how LNA supplements their own knowledge of management problems. The newest membership service is the LNA Labor Relations Information Service. This supplements the Industrial Relations Service with the Personnel and Employment Service in both New York and Chicago, the Cost Department Service, and the sales promotion activities of the Educational Department.*

**42nd ANNUAL CONVENTION LNA  
SARANAC INN  
Saranac Inn Post Office, N. Y.  
June 3-4-5-6th, 1947**

*Please make reservations direct with the hotel.  
New York Central R. R. to Saranac Inn Sta-  
tion, or Colonial Airlines from New York.*

**LITHOGRAPHERS NATIONAL ASSOCIATION  
INC.**

**420 Lexington Ave.**

**New York 17, N. Y.**

**Western Office—155 N. Clark Street, Chicago 1, Ill.**





COLOR PHOTOGRAPH BY RALPH RAWLINGS—UNDERWOOD

## Business Efficiency is built on Color too!

OFTEN a carefully designed system of business forms is the framework of business efficiency. And when it comes to the quick and accurate distribution of these forms, nothing co-ordinates activity as well as *color*.

To the files, to other departments,

to the customer—*color* always identifies the right copy.

More and more, the nation's business forms are being printed on "The Nation's Business Paper"—HOWARD BOND in whitest white and 12 distinctive colors. HOWARD BOND,

also widely used for fine letterheads, has broad national distribution for convenience in ordering.

Whenever forms are an important consideration, put them on HOWARD BOND—in *color*—and build a better business efficiency.

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

# Howard Bond

"THE NATION'S BUSINESS PAPER"







COLOR PHOTOGRAPH BY LEJAREN A. HILLER—UNDERWOOD

**UNIFORMITY** It's one of the reasons why you're always right in choosing Maxwell Offset. And a sound reason. For *uniform* printing qualities in paper permit printers to *predict* superior results with that much more certainty.

It means fine finished work with less down time every time; with picking, linting, fuzzing and stretching tendencies cut to the absolute minimum.

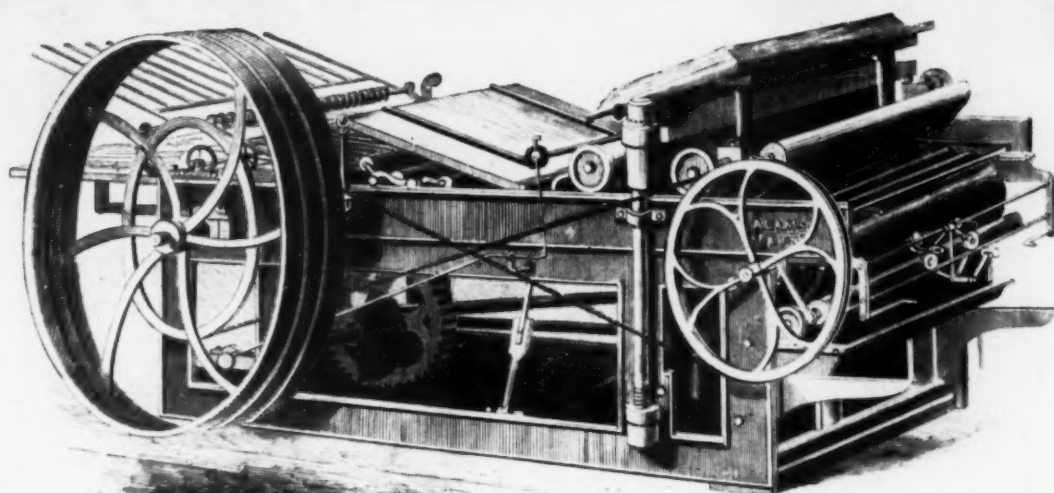
No wonder advertisers' dollars are buying the best printed advertising ever. Get Maxwell-conscious, too!

HOWARD PAPER MILLS, INCORPORATED  
MAXWELL PAPER COMPANY DIVISION • FRANKLIN, OHIO

# Maxwell Offset

For uniformity—in finish, in strength, in ink consumption, in whiteness or color conformity





• ISAAC ADAMS'S BED AND PLATEN PRESS: Circa 1830 •

EVEN WHEN "1,000 IMPRESSIONS AN HOUR" WAS CALLED FAST  
**SAM'L BINGHAM'S SON MFG. CO.** rollers were giving printers "more mileage"



When the cylinder press was still considered "impractical" and most printers put their confidence in the "flat pressure" method, the bed and platen press pictured above was the highest development in printing machinery.

Designed by Isaac Adams of Boston in 1830, thousands of presses of this general type were manufactured. Many were still in use well after the turn of the century.

Delivering 1,000 impressions an hour, it was a vast improvement upon the 150 impressions an hour possible with the

back-breaking Washington hand press.

In those early days of printing progress, SAM'L BINGHAM'S SON MFG. CO. was working closely with the infant graphic arts industry to develop better basic methods.

Today, with the aid of modern technology, SAM'L BINGHAM'S SON MFG. CO. carries on continuous research to meet the complex requirements of present-day needs.

Through any one of 16 conveniently located factories, you know you can rely upon SAM'L BINGHAM'S SON MFG. CO. for "the right roller right away."

**SAM'L BINGHAM'S SON MFG. CO.**  
MANUFACTURERS OF  
**PRINTERS' ROLLERS**  
**LITHO-OFFSET ROLLERS**

THERE'S A FACTORY NEAR YOU:

ATLANTA 3  
 CHICAGO 5  
 CLEVELAND 14  
 DALLAS 1

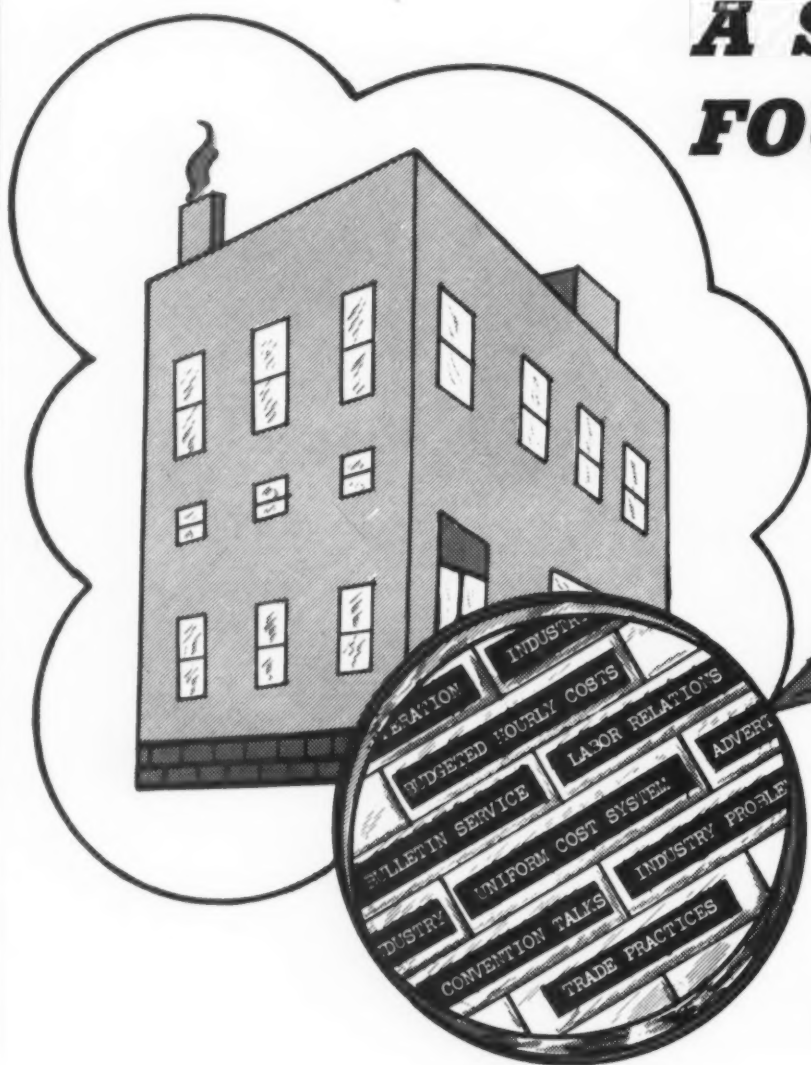
DES MOINES 2  
 DETROIT 10  
 HOUSTON 6  
 INDIANAPOLIS 2

KALAMAZOO 12  
 KANSAS CITY 6  
 MINNEAPOLIS 15  
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1847-1947  
 ONE HUNDRED YEARS OF ROLLER MAKING





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**FOR  
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PLANT**

**SOUND ECONOMIC FACTORS MAKE FOR GOOD BUSINESS.  
HOWEVER, YOUR LOSSES MAY BE MAGNIFIED TO AN  
ALARMING EXTENT, LEST YOU KNOW HOW TO FIGURE  
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ON THE MANY SOUND SERVICES OF THE ASSOCIATION.**

National Association of Photo-Lithographers  
1776 Broadway, New York 19, N. Y.  
Gentlemen:

We are interested in sound cost factors for our  
plant. Please send full particulars on how we may  
avail ourselves of the Association's services.

Our press equipment is as follows: .....

Name .....

Address .....

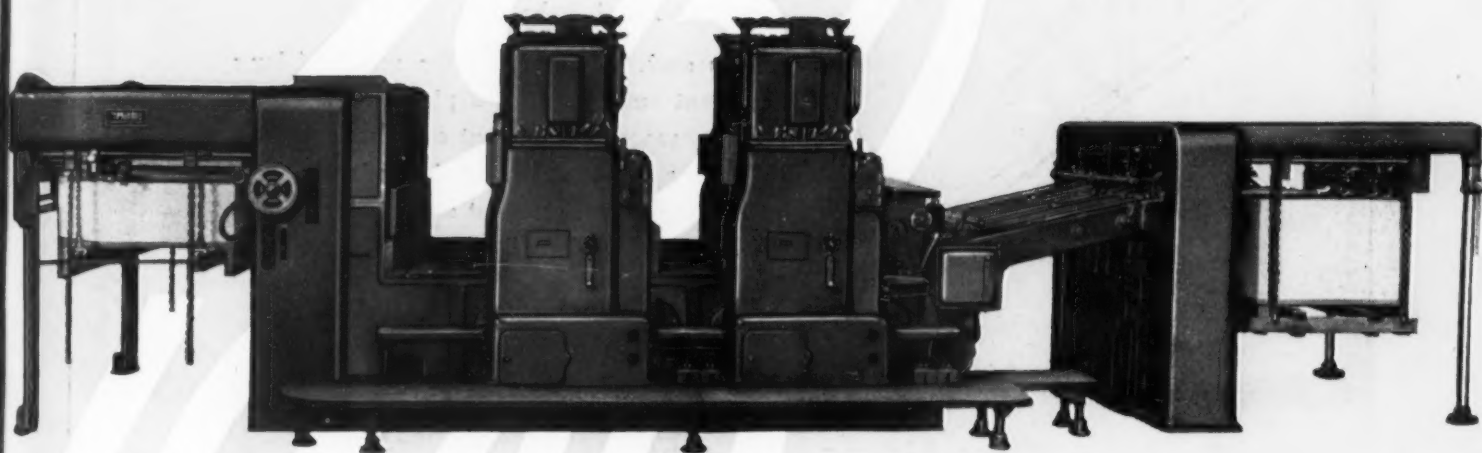
City & State .....

**NATIONAL ASSOCIATION  
OF PHOTO-LITHOGRAPHERS**

**1776 BROADWAY  
NEW YORK 19, N. Y.**



# Look to the years ahead...



**M**IEHLE designed the new 61 and 76 Offset Presses with an eye to the future—*your future* in a highly competitive market where presses must have real high production ability . . . That combination of speed, quality printing, and trouble-free operation which is essential in offset presses today, and will be even more important in the years ahead.

Under full working schedules, Miehle Offset Presses have already set new performance standards for presses of this type. More production records are in the making . . . And *only* high production ability at low cost per finished sheet will make offset press operation profitable under the increased pace of a buyers' market.

Write for the whole story on these great new Offset Presses . . . They are well worth knowing about—and waiting for.

## CONDENSED SPECIFICATIONS (One to Four Colors)

MIEHLE 61		MIEHLE 76
42" x 58"	Maximum Sheet Size	52" x 76"
22" x 34"	Minimum Sheet Size	28" x 42"
6500	Speed at Register	6000

**MIEHLE PRINTING PRESS & MFG. CO.**  
2011 Hastings Street (14th & Damen) Chicago 8, Illinois





# A Great Ink for Offset!

**C**ONSISTENTLY good in operation and in qualities of lustre and brilliance are those properties most desired by lithographers when ordering inks. Sinclair & Carroll inks have these excellent qualities and . . . more! They dry well on paper and on metal, bake well.

Inks such as these are the result of long patient experiment and plodding work by our research department and management. They are no overnight inventions! And, because of the constant striving for quality **YOU** reap the benefit.



*You owe it to yourself to try Sinclair & Carroll inks if you are not already doing so. One printing will convince you that it is more than a great ink for offset!*

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Tel. Superior 3481

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Tel. Prospect 7296

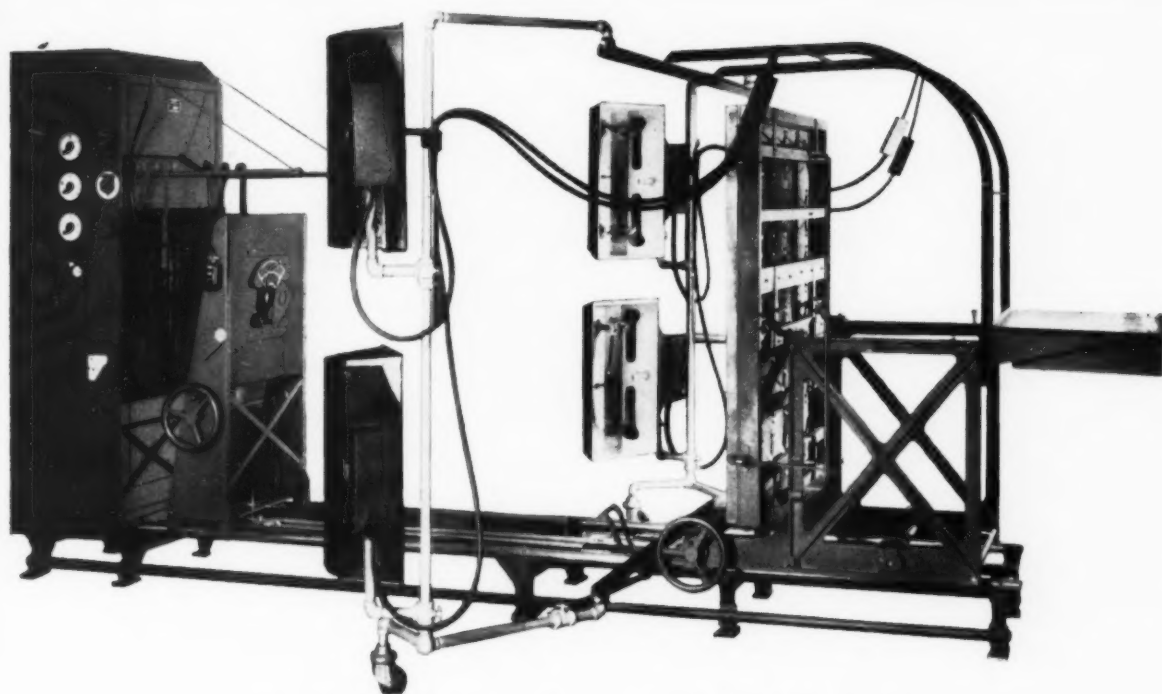
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The Chemco Roll Film Camera for Offset Lithography

## The Ultimate in High Speed Quality Reproduction

The above illustration shows the Chemco Offset Type Roll Film Camera with 46" x 54" copy Board,—L 125 DDC Gelb Lamps, Vacuum film board, Scale focusing, Double disappearing screen mechanism and with a film magazine holding three rolls of film of different widths, or both film and negative paper if it is so desired.

This is a production type camera, capable of the finest work and at a speed which puts it in a class by itself. It holds two different screens at the same time, either of which are instantly available, or both may be thrown out of position for line work.

*Consult nearest Chemco Branch for the application of this camera to your work.*

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**PHOTOPRODUCTS CO., INC.**

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● Harris Higravity is a deep etch sensitive coating that does not require special handling. Higravity is right for high-quality production work because it's:

**flexible** . . . Higravity has a wide latitude for exposure which makes it suitable for many conditions.

**tough** . . . A special plasticizer makes Higravity highly resistant to cracking.

**smooth** . . . Higravity spreads easily and provides good, uniform grain coverage.

**economical** . . . Higravity saves valuable production time by reducing plate failures.

It will pay you to try Harris Higravity coating along with the other Harris Litho-Chemicals that make up the Harris deep etch process.

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G. C. DOM SUPPLY COMPANY  
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McKINLEY LITHO SUPPLY COMPANY  
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SINCLAIR & VALENTINE COMPANY  
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**HARRIS · SEYBOLD COMPANY**

**CHEMICAL DIVISION**

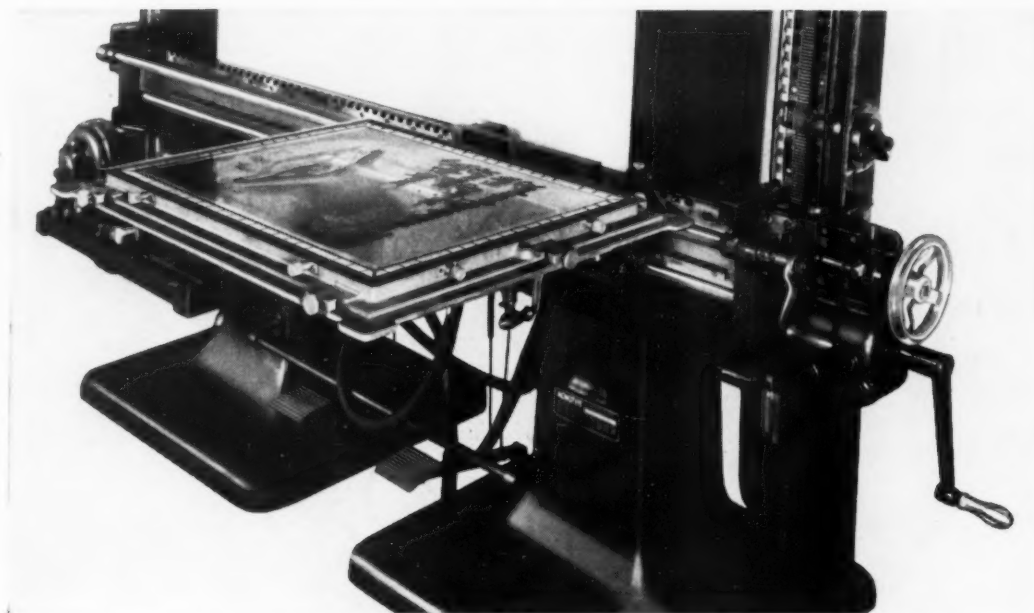
**CLEVELAND 5, OHIO**



# Monotype-Huebner Photo-Composing Machine

*The fastest precision movements for step-and-repeat*

*The lightest weight negative equipments*



M-H Hi-Speed Negative Holder Shown in Lowered Position on M-H Vertical Photo-Composing Machine  
(This exclusive feature permits masking, shifting masks or opaquing without moving holder from registered position)

**Mounting the press plate**—The M-H photo-composing machine holds the platen rigidly in a true vertical plane and the press plate is mounted on the platen by lock screws that pass through positioning holes in the plate. Thus, the plate can be placed again, if necessary, exactly in its first location.

**Register**—The M-H machine uses precision notch bars for quick and accurate placement of the negative holder to any given inch position, and a precision micrometer screw two inches long controls the movement for fractional placement of the image within the inch. Both notch bars and micrometer screws are manufactured to extreme accuracy, tolerances of less than .0003" being maintained.

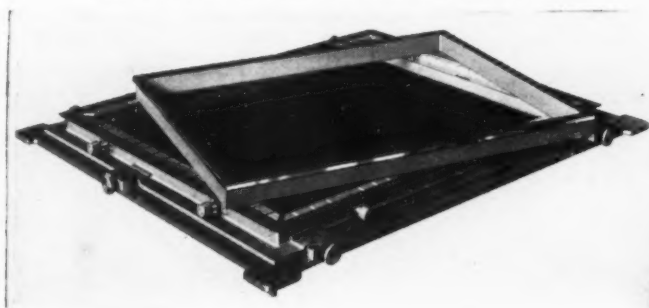
**Exact positioning**—The notch bar and short micrometer screw arrangement used on M-H equipment provides for accurate and speedy production of press plates. A battery of two or more M-H photo-composing machines may well be synchronized with each other. Thus process color press plates may be composed in exact register on different machines.

**Negative holders**—M-H hi-speed negative holders are light in weight and easy to handle. They can be tilted forward to a horizontal position, work side up, for moving or changing masks where deep etch is used, or for sharp masking on either albumen or deep etch. This movement is provided for in the substantial saddle, and does not disturb register.

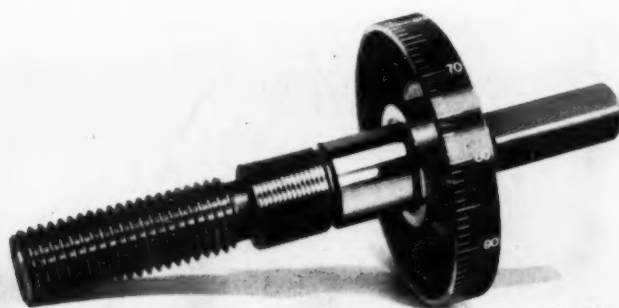
**LANSTON MONOTYPE MACHINE COMPANY • Philadelphia 3, Penna.**

WRITE FOR DETAILS AND PRICES

Showing Single-Piece Outer and Inner Glass-Holding Frames



Hardened and Ground Screw for Thousandth of an Inch Settings







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day-in, day-out  
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# KEEPING IN TOUCH



PREPARED BY INTERNATIONAL PRINTING INK DIVISION OF INTERCHEMICAL CORPORATION

MAY, 1947

## New Fast-Drying Vapolith Inks Praised After Commercial Tests

### Dry Without Heat in Few Hours

Reports received from lithographers on commercial runs of Vapolith inks for sheet-fed offset presses are enthusiastic. These inks were developed to give the fast-drying advantages of Vapolith for web-fed presses to sheet-fed operations without heat. These new inks remain stable on the press yet dry in from 1 to 5 hours, depending on the character of the form and the amount of ink carried. Because of the speed with which the inks set, more ink stays on top of the sheet giving greater brilliance of color and improved finish.

While we do not recommend Vapolith inks for speeding up the bronzing operation, in one plant the inks were given this severe test. The sheet was put through the bronzing machine a few hours after it left the press, with completely satisfactory results. With ordinary inks, bronzing would not be attempted before the following day. These new Vapolith inks for sheet-fed presses open up new opportunities for the lithographer for speed production without any loss of quality.

### New IPI Offset Blanket Is Success in Commercial Use

Commercial lithographers who have been using the new IPI All-Purpose Offset Blanket for more than half a year indicate that it is extremely efficient in resisting embossing and stretching, and in retaining life and tack.

The blanket, exclusive with IPI, is ideal with Vapolith inks. However, it is an all-purpose blanket and will offset conventional inks as well, and is suitable for all types of paper lithography.

### Yes, We Have Sewing Needles

"What you don't see, ask for", reads many a sign in many a store window. We have no store window, but we're hanging this little sign on our business, so to speak, to remind you that, in the offset field, we can supply you with a lot of your needs besides ink. Matter of fact,

Heretofore fast-drying ink developments have been mostly for letterpress printing. With the new Vapolith offset inks, speed production is brought within the range of letterpress, sheet-fed operations. The advantages of better finish and color cleanliness are particularly noticeable in multicolor work. In single color production on form printing and similar operations, the advantages of speed production are obvious.

Special rollers and blankets (see Vapolith blanket story below) must be used on the press with Vapolith inks, otherwise there is no difference in the handling from that of conventional offset inks. Plant tests on commercial runs can be arranged with your local IPI branch.

we can service you with a complete line of lithographic supplies, including brushes, sponges, moletons, plates, marbles for plate graining, aquatex, damp-base, fountain and plate etchers, tusche, blankets, and, yes, sewing needles.

### Life Magazine Prints More Than 5,400,000 Offset Inserts

For the benefit of loyal KIT readers who may have missed an item recently reported in the printing trade press, we are repeating here the information that Life Magazine contained in its February 24th issue a four-page, four-color offset insert. More than 5,400,000 inserts were printed.

Life has indicated that it regards lithography as being well suited to the reproduction of certain types of color pictures.

IPI inks were *not* used, but we are publicizing this story because it illustrates the increasing opportunities for offset lithography.

## IPI Essay Contest Winners

### Nine States and Canada Share in 34 Awards

Prize winners in the 11th Annual IPI Essay Contest have been announced by Fred J. Hartman, Educational Director of the National Graphic Arts Education Association which sponsors this annual competition in cooperation with International Printing Ink.

5,708 high school students in the United States and Canada competed for 33 cash prizes and one silver cup award.

Winner of first prize of \$500.00 in cash is David C. Dry, 17, of the Timken Vocational High School, Canton, Ohio.



David C. Dry  
First Prize Winner

A young Canadian, Norman Joly, of The Ottawa Technical High School, Ottawa, Ontario, is a double winner. His essay won second prize of \$175.00 in cash for content and a \$20.00 cash award for excellence in printing the essay.

Third prize of \$50.00 in cash goes to Eva Kallin, 14 year old student of Aptos Junior High School, San Francisco, California.



Norman Joly  
Second Prize Winner

The special prize of a Silver Cup for the essay most handsomely printed in color goes to the School of Graphic Arts, Montreal, Canada.

This is a repeat performance for this school which won the same award in the Ninth Annual IPI Essay Contest.

Subject matter of this year's contest was, "Printing's Place in the Post War World". Winners were selected by a committee headed for the 11th consecutive year by Harry L. Gage, Vice-President of the Mergenthaler Linotype Company, Chairman, and the following well-known jurors: Harold E. Stassen, former Governor of Minnesota; Lowell Thomas, commentator; Wesley Sturges, Dean of Yale University, School of Law; and Norman Chandler, President and Publisher of the Los Angeles Times.



Eva Kallin  
Third Prize Winner

FOR THE NEWEST IN INKS AND COLOR SERVICE—"KEEP IN TOUCH WITH IPI"



TO HELP THE PRESIDENT STABILIZE PRICES



*Announces that all orders on the company's books, and all orders accepted after April 14, 1947, will be entered and billed at*

## FIRM PRICES

*The practice of Price Prevailing has been discontinued until further notice.*

IN a general letter announcing this policy to the trade, Eldon V. Johnson, President of the United States Envelope Company stated:

"Since December 2, 1946, when the current prices were established, we have received advances in prices from nearly all of our sources of supply for paper and other materials. Also there have been increases in transportation costs. We have not advanced our prices to take up these increased costs to us, but have absorbed them.

"Although the demand for our products continues to be greater than our ability to produce and supply, we are making this contribution as our part in helping to stem the present trend of advancing prices, which, if continued, we believe will prove harmful to the general economic condition of our country."

Through the Paper Merchant we shall continue to serve the Printer to the best of our ability . . . with Envelopes of quality backed by our famous Guarantee.

UNITED STATES ENVELOPE COMPANY  
SPRINGFIELD 2, MASSACHUSETTS

LARGEST MANUFACTURER OF ENVELOPES IN THE WORLD



*They all  
add up  
to*



*Because...*

**WE MAKE OFFSET CHEMICALS ONLY...**

*... and we make them well!*

Yes, Litho Chemical & Supply is the only firm devoting its time exclusively to the production of offset chemicals. That means products of high quality and uniformity — if you buy an ounce or ton — a pint or a barrel, you'll have the same smooth working chemicals.

Every chemical you need for better offset lithography

can be found in the Lith-Kem-Ko line. Plate chemicals, press chemicals, deep etch chemicals and art room chemicals, all from the same source. Behind each one, a lengthy research and development period so that you'll have no trouble when they get into your plant. It will pay you to use Lith-Kem-Ko Chemicals — from the only house that make offset chemicals — only.

**LITHO CHEMICAL  
& SUPPLY CO., INC.**

63 PARK ROW, NEW YORK 7



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FUCHS & LANG Division  
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■ An outstanding name in the Neenah line, Tudor identifies a ledger made entirely of cotton fibers—100% long cotton fibers! It is enduring, resistant to age, to handling, to heat, light and moisture. For permanent and important documentary and record work of every kind, including stock and bond certificates, insurance policies, deeds and tax records.



These famous names identify the papers manufactured by the Neenah Paper Company. The name *Neenah* appears in each watermark to identify the genuine for your protection.

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SUCCESS BOND  
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NEENAH THIN PAPERS

TUDOR LEDGER  
STONEWALL LEDGER  
RESOLUTE LEDGER  
NEENAH LEDGER  
NEENAH INDEX BRISTOL

**NEENAH PAPER COMPANY • NEENAH, WIS.**



Now Available . . .

# HARRIS HYDROGUM

Prepared in LIQUID form  
for IMMEDIATE use

ROBERTS & PORTER now offers Harris *Liquid* Hydrogum, produced under rigid laboratory-controlled conditions, for *immediate* use.

**No More Mixing Yourself** — thus eliminating error and variation of gum between batches. R & P Harris *Liquid* Hydrogum has been blended in large quantities and scientifically held to a Baumé tolerance which has been established by research and experience to be the most practical and successful.

**Absolutely No Gum Streaks** — Pre - preparation of R & P Harris *Liquid* Hydrogum for immediate use under laboratory-controlled conditions insures uniformity and consistency—whether used now or indefinitely. *Non-spoiling and non-varying*, Harris *Liquid* Hydrogum virtually eliminates chances of gum-blinded plates.

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**Tested by Experience** — Harris *Liquid* Hydrogum is successfully used by the largest and most quality-conscious litho plants.

**Convenient, Economical Sizes** — Harris *Liquid* Hydrogum is available in

- 1 gallon Glass Jugs
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**Order Today** — Harris *Liquid* Hydrogum is more economical, dependable—it's tried and tested.

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88 Broad St.

ROBERTS &  
PORTER, INC.

"In Canada, it's THE CANADIAN FINE COLOR COMPANY with offices at Toronto and Montreal."



## What The Lithographers National Association Has Done For The Industry

### PRESENTED OUR INDUSTRY'S VIEWS and REQUIREMENTS TO OFFICIAL GOVERNMENT AGENCIES

- Made MATERIAL and SUPPLY SURVEY used by WPB in determining industry quotas; paper "end-use" restrictions avoided.
- LNA arranged for "toll rolling" of metal plates.
- Prepared the Lithographic OCCUPATIONAL TITLES and JOB DEFINITIONS which were used by the WMC and Selective Service.
- Instrumental in securing the "essential" and later the only "critical" draft classification (for certain work) secured in the graphic arts industries.
- LNA recommendations as early as 1938 resulted in mobilizing the productive capacity of the Industry for Army War Maps; other LNA recommendations and members' work resulted in the production and completion on time of Ration Banking forms.

### WPB and OPA REGULATIONS

- Sifted for those applying to Lithographers and interpreted and disseminated these to LNA members. The industry followed procedure.

### GUIDED GOVERNMENT'S DECONTROL OF OUR INDUSTRY

- Only Brief filed with OPA resulted in suspension of Price Control (MPR #225).
- On August 29th, following preliminary preparations in Washington filed Brief with OPA to ease zinc press plate situation.

### INDUSTRY'S JURISDICTIONAL LABOR SITUATION

- Intervened on behalf of the lithographic industry in union jurisdictional test cases (Foote & Davies and Adcraft) before the NLRB. The NAPL cooperated in this important work. Findings indicated factors determining appropriate bargaining unit. Our industry now knows importance of various actions, and what it should and should not do.

### FUTURE BUSINESS and FOREIGN COMPETITION

- LNA Educational Dept. has prepared and supplied on request teaching material on the advantages and applications of lithography to over 10,000 men learning advertising production.
- LNA maintains a Tariff Service to check on all imports of printing and to avoid unfair foreign competition from low wage countries.

## —and What LNA Does For Its Members

- Makes available on request a vast fund of information on qualifications and experience of lithographic job applicants.
- Aids members in securing experienced lithographic help when available. LNA Employment Offices in both New York and Chicago have a long record of useful service.
- Gives information on wage rates in member's area.
- Helps members to anticipate and avoid unsound labor situations.
- Helps members in preparation for collective bargaining, advising in bargaining procedure and in the administration of the contract.
- Reviews labor contract proposals, pointing out "sleeper" clauses and modifications of other undesirable clauses as well as recommending additional desirable clauses.
- Will consult with a member concerning the legal aspects of a particular labor problem.
- Supplies each member with a copy of the LNA Budget Cost System manual as well as other information concerning sound accounting principles and tax matters for lithographers.
- Members receive regular Bulletins covering a wide range of information of help to lithographic plants—government regulations, manpower, taxes, wages, sales promotion, etc.
- Supplies members with sales training material.
- Provides members with material to help increase the use of the lithographic process in their city or territory.
- Makes available to members a vast fund of information in the fields of lithographic management, labor, costs, and sales promotion. This background of industry knowledge and experience is helpful in many ways.

## LITHOGRAPHERS NATIONAL ASSOCIATION

420 LEXINGTON AVENUE

NEW YORK 17, N. Y.





## The Truth About Sitting Bull

● Frankly, he didn't sit all the time. But sitting, standing or on horseback, his name was still Bull.

That fine old Indian name can also be applied to the idea that it is always necessary to hang offset paper before it goes on the press.

It just isn't so!

Chillicothe Offset comes to you with a built-in moisture content that is compatible with the humidity of your pressroom. Most printers say they run Chillicothe Offset direct from skid to press with no worry about shrink, stretch, curl or lint.

Cross-breeding enamel and offset advantages gave birth to the truly aristocratic stock of Chillicothe Offset.

*Maker of a distinctive line of fine papers for many uses, including such distinguished stocks as*

**LOGAN AND ADENA OFFSET AND BOOK**

**CHAMOIS TEXT • CHILLOTINTS**

**GREETING CARD PAPETERIES**

*—ask us about them*

*"Chillicothe Papers"  make the best impression"*  
**THE CHILICOTHE PAPER CO.**

CHILICOTHE, OHIO





**TURN HEAD WINDS INTO TAIL WINDS**



**with CHAMPION PAPER**

Whatever course has been set for a sales campaign, resistance can be cut down and an extra push given the product by advertising it on Champion paper. That's the beauty of direct mail . . . you can put it *where* you want it, *when* you want it. By constantly improving its paper, Champion helps make printing more productive. Scientific formulas and strictest production controls assure uniform quality and predictable pressroom performance. The line is complete, with paper for your particular need. Among advertisers, agencies, printers, this all adds up to first choice for Champion.

THE *Champion Paper* AND FIBRE COMPANY . . . HAMILTON, OHIO



Manufacturers of advertisers' and publishers' coated and uncoated papers, bristols, bonds, envelope papers, tablet writing and papeterie . . . 2,000,000 pounds a day  
MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . HOUSTON, TEXAS

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# g u e s t e d i t o r i a l

## Sound Labor Relations in Our Industry

I imagine that virtually no person other than an outright agitator, would deny that if sound labor relations existed in an industry as a whole, such an industry would be an asset to society and to our entire economic structure.

The greatest benefit to society certainly is the production (at good wages) of a large volume of high-class articles which can be marketed at attractive prices. The greater the productivity the lower the price to the consumer. Our nation's amazing industrial growth has been based on this principle. The outstanding example was the Ford automobile, of which the production was enormous, the price was right, and everyone benefited accordingly.

Today our nation's output of goods is the greatest in peacetime history and yet both government and private economists agree that unless prices to the consumer can be reduced, we will be forced into some kind of depression. Some articles are undoubtedly priced too far above their manufacturing costs but many more must be priced high because it seems that costs of production cannot be lowered.

My own humble reasoning in answer to this problem, whether lithographic or otherwise, is somewhat in the form of a syllogism; better and sounder labor relations result in greater production; greater production permits lower selling prices; lower selling prices create a greater demand for goods and unless disturbed by other factors, the cycle should repeat indefinitely.

At any rate, it would be most interesting and possibly enlightening to test this theory in our own lithographic industry. But to do so we must start with sound labor relations which in my opinion do not exist. Such relations will not exist until both labor and management are willing to submerge their own immediate selfish interests sufficiently for the good of the industry as a whole. If we are to maintain our competitive position in the Graphic Arts Industry and not coast on our past success and good fortune, we will do well to give some serious thought to this subject.

I have been asked the question, "Just what does the L.N.A. expect to accomplish with its new labor relations service?" Well certainly no miracles, but if nothing else, it is to promote a better understanding of individual and industry problems on the part of both worker and employer. Let me quote from our announcement bulletin, the first paragraph under "WHAT THIS SERVICE DOES":

Provides ways and means to assist individual plant managements to promote and develop sound and

By  
George E.  
Loder

President,  
Lithographers  
National  
Association



equitable personnel policies as foundations for continued improvement of employee-employer relations with emphasis on eliminating the causes and circumstances under which labor relations problems arise.

As an association of employers we also naturally expect to give our members information that should put them on a fair footing in the area of collective bargaining. We are earnestly trying to lay the foundations of sound labor relations.

I have just finished an article by J. D. Zellerbach, Vice-Chairman, Governing Body, International Labor Organization, in the May issue of the *American Magazine*. It is a most constructive article on labor relations. I quote him as follows:

"Wages are less important to most workers than understanding, fair treatment, security, and expectation of promotion

"The employer must realize that labor is people—human beings. Workers cannot be considered impersonally like so many lumps of coal

"Just as management has the responsibility to pay adequate wages, so labor must realize that management has an equal responsibility to pay an adequate return to investors

"The most stupid tactic in labor relations is a show of force, whether on the part of management or of labor. Good relations can never be established when there is a gun on the table"

It is my sincere hope that both labor and management in our industry will give serious thought to ideas such as Mr. Zellerbach has expressed. If we do, we cannot fail to improve our own labor relations and possibly attain the desired goal of continuing high wages, lower prices and fair profits.★★





The Saranac Inn Hotel

## LNA Convention Program

### Annual Meeting is at Saranac Inn, N. Y., June 3-6

**L**ABOR, current legislation, market conditions, paper supply and equipment deliveries will occupy the attention of those attending the 42nd annual convention of the Lithographers National Association at Saranac Inn, N. Y., June 3 to 6. The program, as announced early in May by LNA, will include a newspaperman, sales executive, economist, labor and legislative specialists, legal counsel and paper and equipment manufacturing executives. The sessions are scheduled to open Tuesday morning, June 3, and continue through Thursday. The annual bank stationers dinner will be Wednesday evening, and the annual LNA banquet and dance will be Thursday evening. All day Friday will be devoted to the golf tournament with no business scheduled.

The tentative program, subject to change, follows:

#### TUESDAY, JUNE 3

**Morning Session**—Dr. George Lee Ellenwood. A featured speaker at the annual Silver Bay Industrial Conferences, will talk on Human Relations in Labor Relations.

Cecil B. Dixon, Chief, Washington Press Bureau, Gannett Newspapers, re-

#### HOW TO GET THERE

New York Central R.R. to Saranac Inn Station.

Colonial Airlines from N. Y. to Saranac Lake.

Resort Airlines from N. Y. to Saranac Lake.

Hotel reservations should be made direct with Saranac Inn, Saranac Inn P.O., N. Y.

cently at the Moscow meeting of foreign ministers, will cover the international situation and the Washington angle on current legislation. Subject to personal confirmation on his return from Moscow.

**Afternoon Session**—No LNA Convention Session. The Lithographic Technical Foundation will hold its annual meeting of members and of Board of Directors.

#### WEDNESDAY, JUNE 4

**Morning Session**—Edwin B. George, Chief Economist of Dun & Bradstreet, will speak on Economic Forecast. This is a return appearance before LNA Convention audiences.

Morris C. Dobrow, Executive Secretary of the Writing Paper Mfgs. Assn., will give the up-to-date picture of the paper supply situation.

#### REPORT NEXT MONTH

The June issue of *Modern Lithography* will carry a complete report of the convention.

George S. Dively, V.P. General Manager of Harris-Seybold Co., will undoubtedly cover the outlook for new equipment.

Philip Salisbury, Executive Editor of Sales Management, will speak on the changing marketing and sales picture with particular reference to graphic arts sales.

**Afternoon Session**—Matthew H. O'Brien, General Counsel for the LNA, will speak on Washington developments, the AFL-CIO situation, and cover their effect on the lithographic industry's labor situation.

Other speakers to be announced will deal with the subjects of Health and Welfare and of Pensions, and cover other facts of the labor situation and pending legislation.

**Evening Session**—Dinner of Bank Stationers Group and informal discussion meeting.

There will be a general discussion period at all sessions.

#### THURSDAY, JUNE 5

**Morning Session**—Annual members business meeting and election of directors. Indications are that the attendance of lithographers at this meeting will be unusually large because of the importance of the meeting.

**Afternoon Session**—No Session—meeting of the new LNA board of directors.

**Evening Session**—Annual Dinner and Entertainment. All lithographers, ladies, and Convention guests are invited.

#### FRIDAY, JUNE 6

All Day—Golf Tournament.



# The New LNA Labor Relations Service

Based on an interview with **W. FLOYD MAXWELL**  
Executive Director, Lithographers National Association

THE work of the LNA Labor Relations Service includes the counseling of individual members concerning their particular labor problems. The revival of the jurisdictional dispute between the Amalgamated Lithographers of America (C.I.O.) on the one hand and the International Printing Pressmen and Assistants' Union of North America and the International Photo-Engravers' Union of North America (both A.F. of L.) on the other has brought up a whole new series of labor problems which threaten to involve the entire industry. Combination plants, whether organized or open shop, are particularly vulnerable, the association believes. It was on behalf of lithographic management that the LNA, with the cooperation of the N.A.P.-L., intervened in 1945 in two important National Labor Relations Board cases (Foote & Davies and Adcraft [Pacific Press]) which arose out of this dispute. When the NLRB decisions came down LNA members were promptly advised of the important implications arising therefrom, in particular with respect to the questions of plant layout and superintendence as important factors to be weighed in the legal determination of the appropriateness of a particular unit as a collective bargaining unit.

It is apparent, the LNA believes, that the Amalgamated (A.L.A.) union has embarked upon an accelerated program which includes wider representation, higher wages, shorter hours, and the imposition of new and highly restrictive controls. The development of city-wide group bar-

gaining and the union's expressed desire to have common termination dates for all Amalgamated contracts appear to be a step on the part of the union toward regional or industry-wide collective bargaining, a prospect which our industry cannot face with equanimity.

In view of these developments and the frequently unreasonable demands of the unions, and particularly under present labor laws, the association believes that the lithographic employer must be aggressive and not passive in his dealings with organized labor. To be specific: (1) every firm must have a sound labor relations policy of its own; (2) negotiations with labor must be undertaken only with a complete knowledge of all the factors involved; (3) firms in local areas must work together for the common good; (4) firms in all areas must cooperate through a national organization for their own and the common good.

To accomplish these ends and to meet the needs of association member firms, whether union or open-shop—organized or unorganized, the Lithographers National Association has set up a comprehensive Labor Relations Service. This new department is headed by a labor relations advisor working closely with legal counsel specializing in labor relations. Emphasis is placed on "stay out of trouble," but specific help is also given in "getting out of trouble." This association service "tailor made" for the lithographic industry gives counsel and advice to members on the "do's and don'ts" of sound and equitable labor practices. Likewise it

seeks the elimination of unsound personnel practices which of themselves invite union organization and excessive labor demands.

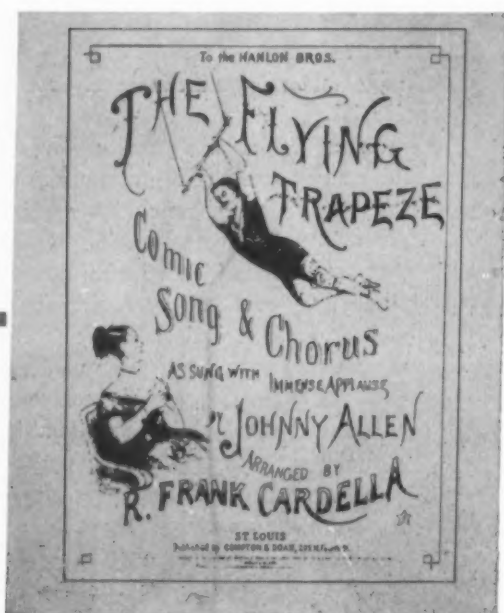
In addition, this service covers fully such matters as contract analysis for the purpose of equalizing so far as possible obligations set forth in the contract, the clarification of contract phraseology to eliminate abstractions and generalities, and the drafting of sample contract clauses to be used as guides in drafting specific contract provisions. Similarly, information is available on such matters as preparation for collective bargaining, contract negotiations, and the efficient administration of the contract. LNA members also receive from this labor service:

1. Relevant statistical information on wages, hours, and working conditions.
2. Suggestions and recommendations in connection with arbitration, conciliation, and mediation, and in proceedings before official government agencies such as the National Labor Relations Board and the U. S. Conciliation Service.
3. Specific suggestions and recommendation with respect to not only the improvement of personnel policies and practices, but also the establishment of administrative methods and devices for installing and maintaining these policies and practices.
4. Specific suggestions and recommendations on things to do or to avoid in union organization drives, in the establishment of appropriate bargaining units and in jurisdictional disputes.
5. Specific suggestions and recommendations for establishing and maintaining formal and informal contact with employees, particularly with respect to keeping them informed as to what makes the company "tick."
6. Information on proposed or newly enacted national legislation, and on rules and decisions of federal administrative agencies and the courts.
7. Information on significant current developments in the labor field.

At the request of an LNA member or group of members, the association will also endeavor to make special arrangements for competent "on the spot" professional labor relations advice or assistance in connection with collective bargaining negotiations, or formal proceedings before government agencies. Such special services will be at the expense of the member

(Continued on Page 123)





## From Sheet Music to 24 - Sheets

Compton & Sons, St. Louis, is said to be the  
oldest litho house west of the Mississippi

by Mildred Weiler

**T**O Richard J. Compton, founder of Compton & Sons Lithographing and Printing Co., St. Louis, the rumbling of lithographing presses was more musical than the tunes on the sheet music he published. According to Clarence F. Spaethe, president of Compton & Sons, Mr. Compton founded his business 94 years ago in Buffalo, N. Y. The Horace Greeley challenge, "Go west young man," included the phrase, "and take lithography with you," for young Compton, and he left Buffalo and moved to St. Louis in 1853.

St. Louis was then a young city on the Mississippi River, her cobbled streets climbing westward from the levee. Much of the commerce and business depended on the river steamboats. She was a city that stood at the cross roads of a great migration westward. Business was flourishing. Advertising and printing had not yet found the value of lithographic reproduction.

It was the era of the ballad and the production of sheet music was a boon to Mr. Compton and his lithographic presses. In the files of Compton & Sons today are yellowed copies of sheet music, the front covers still bright with the color of art work reproduced by lithography on stone. Among them was the hit tune revived a few years ago, "The Man On The Flying Trapeze," published by Compton & Doan in 1868, the Compton of

the firm being Richard J. Compton.

During this post Civil War period the United States, in transition, was increasing its tempo from plodding covered wagons and stage coaches to railroads. Railroad mileage increased from 9,000 to 31,000 miles. Commerce was on its way westward.

Perhaps Mr. Compton realized that people were working, and not merely singing, so in 1870 Compton & Doan, the music publishers, sold out, and Compton made his sons Richard, Jr., Palmer C., and George B. Compton, members of the firm and changed the name to Compton & Sons Lithographing and Printing Co. The old minute book recording these changes also shows the equipment for the enlarged company for \$31,000. Today one of their huge presses alone exceeds this figure.

Big things were being accomplished. Business and growth needed lithography. In 1853 when Compton came to St. Louis he found two other lithographers, Gast Brothers, who specialized in stationery and documents, and Julius Hutawa who specialized in maps. Soon Julius Hutawa retired leaving only two. But by 1882 there were 11 lithographers in St. Louis.

After the death of Richard Compton, the sons expanded their operations and moved to larger quarters, with George B. Compton as president.

At the beginning of the twentieth

century, while Compton & Sons continued their expansion to meet the increased demands of business, three things occurred that had a decided effect on the further growth of the business. First, the national magazines began calling the public's attention to billboards. Examples of positions where outdoor advertising was located were illustrated, and the same positions shown with the billboards removed. Prizes were offered for photographs showing improvement by removals. The publicity undoubtedly did much to improve and standardize outdoor advertising. Second, the first Harris lithographic presses, utilizing the new offset principle, came into use in 1905. Third, a few years later, a young lad named Clarence F. Spaethe, applied for a job as errand boy in a St. Louis print shop. From that position he learned to do everything in lithography.

The improvement and standardization of outdoor advertising, and the perfection of modern offset lithography, enabled Compton & Sons to build up a nationally known 24-sheet poster business.

As their plant expanded, a series of moves culminated in their present location at 216 South Seventh Street. At that time, the management was under the direction of George B. Compton and his son Eno. On the death of Eno Compton in 1941, another son, Bates Compton, for-



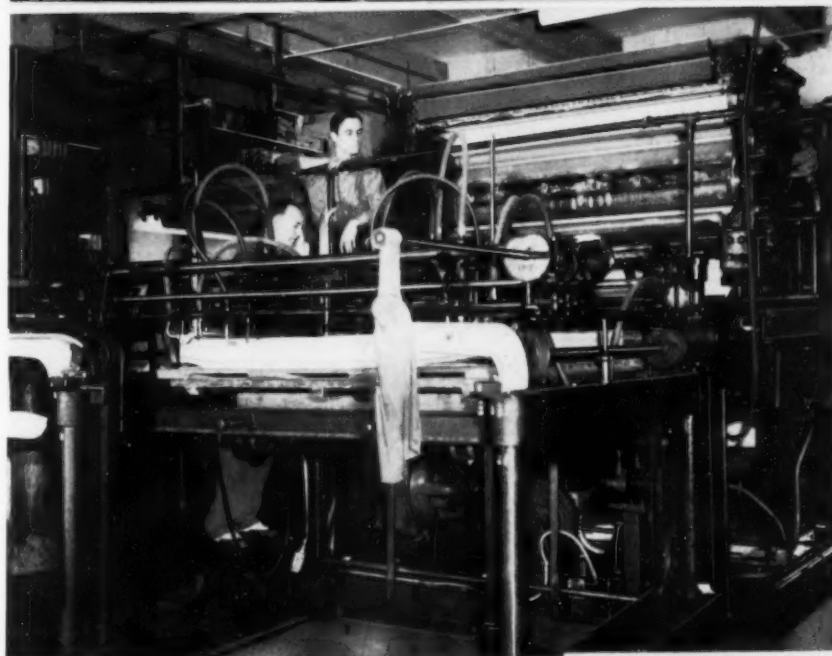
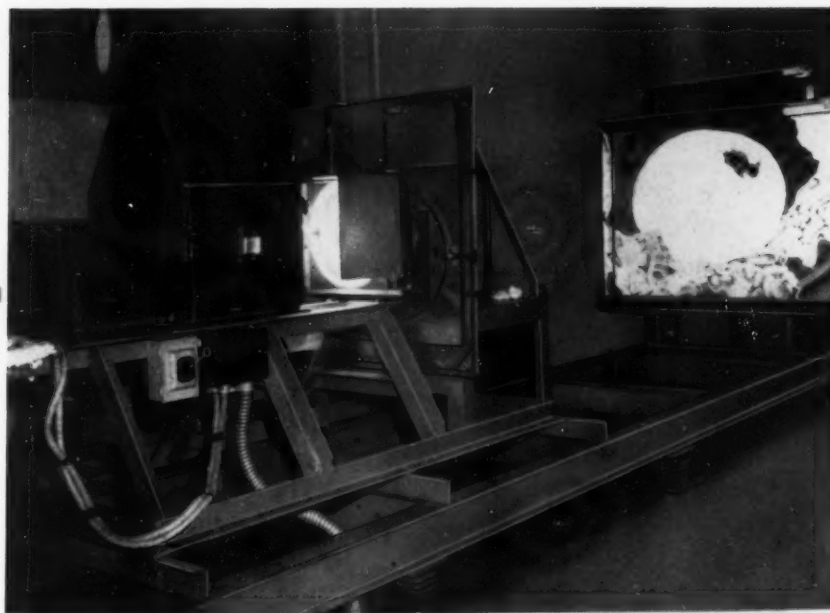
Top: One of the projectors at the Compton plant; Center: One of the off-set presses; lower: Assembling the 24-sheet posters for shipping. Below: Clarence F. Spaethe, president of Compton & Sons.

merly associated with a large eastern advertising agency, returned to St. Louis and was elected president of the company.

To direct production and office controls, the firm obtained the services of Clarence F. Spaethe, in 1942. This former errand boy now had 33 years of lithographic experience in production and management. In a short time this new management arrangement brought about improvement in methods and quality of production plus a 400% increase in volume.

In October, 1942, Bates Compton returned to the East, and Clarence Spaethe was elected president and assumed charge of Compton & Sons Lithographing and Printing Company, with an agreement that George B. Compton, who was then nearing

*(Continued on Page 131)*







## Metal Decorators Meet; Re-elect Parker President

**W**ITH those in attendance representing firms from as far away as the Middle West and Texas, and one from India, the annual meeting of the National Metal Decorators Association was held in New York, April 16, 17 and 18. The association re-elected Winslow H. Parker, Parker Metal Decorating Co., Baltimore, to a second term as president. Also re-elected were William F. Felber, American Metal Decorating Co., Chicago, vice-president; and William Kerlin, Tinplate Lithographing Co., Brooklyn, secretary-treasurer. T. H. (Ted) Lipinski, Brooklyn Metal Decorating Co., Brooklyn, was appointed to assist Mr. Kerlin in his official duties.

The three day meeting was devoted to a series of tours of press manufacturing plants and coating and ink laboratories. Following the opening business meeting and luncheon at Hotel Commodore, meeting headquarters, the group boarded two chartered buses and took a 35 mile trip to Dunellen, N. J., where they were guests of R. Hoe & Co., at the firm's Dunellen plant. A group of guides, headed by C. W. Dickinson, showed where heavy castings are patterned, poured, machined and finished, prior to shipping to the Hoe plant in New York for final assembly into presses.

This was followed by a return to

the Commodore where the Brooklyn Metal Decorators' organization was host to the group at a reception.

The Wagner Litho Machinery Co. was host on that evening for dinner at Billy Rose's Diamond Horseshoe. Hosts included James DeGarmo, National Standard Co., parent firm of Wagner; Chris Scheehle, Wagner Division manager; and Fred S. Bailey, assistant manager.

The second day was spent at the New York plant of the Hoe Company, where metal decorating presses, as well as paper lithographing, newspaper and magazine presses, were being built. Several of the metal lithographers saw new presses, earmarked for delivery to them, on the assembly floor in various stages of construction. One press, a single-color metal press, already erected, was running as a demonstration. Hoe officials on hand during the day included Joseph L. Auer, president; Arthur Dressel, vice-president; George DeVyr, adver-

(Continued on Page 129)

**Top:** The opening luncheon was held at the Commodore Hotel.

**Right:** The re-elected officers, Winslow Parker, president; William Kerlin, secretary; and William Felber, vice-president.

**Center:** Mr. Kerlin, Mr. Parker, Joseph L. Auer, president of R. Hoe & Co.; Mr. Felber, and Arthur Dressel, Hoe vice-president and sales manager.

**Lower:** Part of the group seeing metal decorating presses being assembled at the Hoe plant.







## Tinplate Reflections

The program of the metal decorators' meeting in New York in April was one tour after another. Scenes on this page show visitors at the laboratories of Interchemical Corp. and at the New York plant of R. Hoe & Co. (Photographs courtesy R. Hoe and Interchemical.)





# Offset Press

Revised to May 1, 1947

	Press Designation	Sheet Size Limits	Maximum Size Print	Minimum Gripper Margin	Plate Dimensions	Plate Thickness	Cut of Plate Cyl.	Blanket Dimensions	Blanket Thickness	Cut of Blanket Cyl.
<b>HOE</b> R. Hoe & Co., Inc. 910 East 138 St. New York 54, N. Y.	30x42" Hoe Single Color Super-Offset Press	17x22 to 32x43	29 $\frac{3}{4}$ x42 $\frac{3}{4}$	5/16"	34x43	As specified by purchaser		42x43 $\frac{1}{2}$	As specified by purchaser	
	41x54" Hoe Single Color Super-Offset Press	19x25 to 42x55 $\frac{1}{2}$	41 $\frac{1}{2}$ x55	5/16"	45 $\frac{1}{2}$ x55 $\frac{1}{4}$	As specified by purchaser		54x55 $\frac{1}{2}$	As specified by purchaser	
	41x54" Hoe Two-Color Super-Offset Press	19x25 to 42x55 $\frac{1}{2}$	41 $\frac{1}{2}$ x55	5/16"	45 $\frac{1}{2}$ x55 $\frac{1}{4}$	As specified by purchaser		54x55 $\frac{1}{2}$	As specified by purchaser	
	50x72" Hoe One-Color Two-Color Three-Color Four-Color Six-Color	25x36 to 50x72	49 $\frac{1}{2}$ x71 $\frac{1}{2}$	$\frac{1}{2}$ "	54x72 $\frac{1}{2}$	As specified by purchaser		55x72 $\frac{1}{4}$	As specified by purchaser	
	Hoe Web Offset Jobber	8 $\frac{1}{2}$ x10 to 8 $\frac{1}{2}$ x14	8 3/16x13 $\frac{3}{4}$		10x14 $\frac{1}{2}$	.007"		9 11/16x14 $\frac{1}{2}$	.065"	
	Hoe Web Offset Presses Built to Customer's Specifications									
<b>NEW ERA</b> New Era Mfg. Co. 375 Eleventh Ave. Paterson, N. J.	New Era Multi-Color Web Offset Press	Built to Customer's Specifications								
<b>RUTHERFORD</b> Rutherford Machinery Div. Sun Chemical Corp. 100 Sixth Ave. New York 13, N. Y.	Rutherford 20x26"	20x26	19 $\frac{1}{2}$ x25	$\frac{1}{4}$ "	22 $\frac{1}{2}$ x27	.012"	.012"	27x25	.062"	.075"
	Rutherford 20x29"	20x29	19 $\frac{1}{2}$ x28	$\frac{1}{4}$ "	22 $\frac{1}{2}$ x30	.012"	.012"	30x25	.062"	.075"
<b>ATF-WEBENDORFER</b> American Type Founders Sales Corp. 200 Elmora Avenue Elizabeth B., N. J.	ATF-Webendorfer Little Chief 20 14x20"	8x10 to 14x20	13x19 $\frac{1}{2}$	3/16"	15 $\frac{1}{2}$ x20 $\frac{1}{2}$	.012"	.010"	16x20 $\frac{1}{2}$	.065"	.071"
	ATF-Webendorfer Chief 22 17x22"	8x10 to 17 $\frac{1}{2}$ x22 $\frac{1}{2}$	17x22	3/16"	20x22 $\frac{3}{4}$	.012"	.015"	22x22 $\frac{3}{4}$	.065"	.071"
	ATF-Webendorfer Big Chief 29 17x29"	11x17 to 22 $\frac{1}{2}$ x29	22x28	3/16"	27 $\frac{1}{2}$ x28 $\frac{3}{4}$	.012"	.015"	27x28 $\frac{3}{4}$	.065"	.071"
	ATF-Webendorfer Multi-Color Web Offset Presses	Built to customer's specifications								
<b>SPERRY</b> E. G. Staude Mfg. Co., Div. The Sperry Corp. 31-10 Thomson Avenue Long Island City 1, N. Y.	Web Rotogravure and Rotary Letterpresses	Web Width: 20" 26" 30"	Detailed specifications and performance data on application to the manufacturer.							
<b>MIEHLE</b> Miehle Printing Press & Mfg. Co. 14 St. & S. Damen Ave. Chicago 8., Ill.	Miehle No. 61 Single Color	22x34 to 42x58	41 $\frac{5}{8}$ x58	$\frac{3}{8}$ "	47 $\frac{1}{4}$ x59	.020"	.020"	47x60	.065"	.090"
	Miehle No. 61 Two Color	42x58 to 22x34	41 $\frac{5}{8}$ x58	$\frac{3}{8}$ "	47 $\frac{1}{4}$ x59	.020"	.020"	47x60	.065"	.090"
	Miehle No. 61 Three Color	22x34 to 42x58	41 $\frac{5}{8}$ x58	$\frac{3}{8}$ "	47 $\frac{1}{4}$ x59	.020"	.020"	47x60	.065"	.090"
	Miehle No. 61 4/C	22x34 to 42x58	41 $\frac{5}{8}$ x58	$\frac{3}{8}$ "	47 $\frac{1}{4}$ x59	.020"	.020"	47x60	.065"	.090"
	Miehle 76 S/C	28x42 to 52x76	51 $\frac{5}{8}$ x76	$\frac{3}{8}$ "	58x77	.020"	.020"	57x77	.065"	.090"
	Miehle 76 T. C.	28x42 to 52x76	51 $\frac{5}{8}$ x76	$\frac{3}{8}$ "	58x77	.020"	.020"	57x77	.065"	.090"



# Specification Chart

(With some gravure listings)

Speed Range	Feeder	Feeder Capty.	Delivery	Delivery Capacity	Number and Sizes of Covered Inking Rollers	Number and Sizes of Covered Dampeners	Approximate Weight	Approximate Floor Space	Electrical Specifications
Up to 5000	Dexter	37"	Ext. Pile	38"	4 Form 3 1/2" 5 Distrs. 3 1/2" 1 Ductor 3 1/2"	2 Form 3 1/2" 1 Ductor 3 1/2"	24000 lbs.	19-7"x9-3"	7 1/2 H. P. variable speed control.
Up to 4500	Dexter	43"	Ext. Pile	43"	5 Form 3 1/2" 5 Distrs. 3 1/2" 1 Ductor 3 1/2"	2 Form 3 1/2" 1 Ductor 3 1/2"	36500 lbs.	22-10"x11-3"	7 1/2 H. P. variable speed control.
Up to 4000	Dexter	43"	Ext. Pile	43"	(For each color) 5 Form 3 1/2" 5 Distrs. 3 1/2" 1 Ductor 3 1/2"	(For each color) 2 Form 3 1/2" 1 Ductor 3 1/2"	69500 lbs.	27-7"x13-0"	10 H. P. variable speed control.
Up to 6000	Christensen	48"	Ext. Pile	50"	(For each color) 4 Form 4 1/2" 7 Distrs. 4 1/2" 2 Ductor 4 1/2"	(For each color) 2 Form 4 1/2" 1 Ductor 4 1/2"	1-col. 52000 lbs. 2-col. 79000 lbs. 3-col. 105000 lbs. 4-col. 132000 lbs. 6-col. 187000 lbs.	1-col. 28'8"x14'6" 2-col. 33'8"x14'6" 3-col. 38'8"x14'6" 4-col. 43'8"x14'6" 6-col. 58'9"x14'6"	Press: 1-col. 10 H. P.; 2-col. 20 H. P.; 3-col. 25 H. P.; 4-col. 40 H. P.; 6-col. 75 H. P.; Feeder: (Electric) 1-col. 3 H. P.; 2-col. 3 H. P.; 3-col. 3 H. P.; 4-col. 3 H. P.; 6-col. 3 H. P. Delivery: (Electric) 1-col. 2 H. P.; 2-col. 2 H. P.; 3-col. 2 H. P.; 4-col. 2 H. P.; 6-col. 2 H. P.
10,000 to 30,000 per hr.	Web or Roll Fed		Ext. Pile	26"	2 Form 2 1/2" 6 Distrs. 1 1/2" 1 Ductor 1 1/2"	2 Form 1 1/2" 1 Ductor 1 1/2"	3000 lbs.	4'x7'	Press: 1 1/2 H.P. Blower: 1/4 H.P.

Up to 6000 close register 5000	Rutherford Suction Pile	32"	Receding Auto Pile	18"	3 Form 2 3/8" 7 Distributing 2 1/8" 1 Distributing 2 3/8" 1 Ductor 2 1/8"	2-2 1/2" diam. Damp. 1-2 1/2" diam. Ductor	8800 lbs.	4-8"x9-6"	3 H.P. Press 1 1/2 H.P. Feeder
Up to 6000 close register 5000	Rutherford Suction Pile	32"	Receding Auto Pile	18"	(Same as above)	2-2 1/2" diam. Damp. 1-2 1/2" diam. Ductor	9300 lbs.	5-1"x9-6"	3 H.P. Press 1 1/2 H.P. Feeder
3600 to 5000	Webendorfer Vacuum Air	17 3/4"	Chain Auto Pile	14"	2 Form 2 1/8" 3 Distrs. 1 Ductor 4 Vibrating Drums 1 Rider	2 Plate 2 1/4" 1 Ductor 1 1/2"	1700 lbs.	41x57 1/2"	Drive 1 1/2 H.P. Pump 1/2 H.P.
3000, 3800 to 5000	Webendorfer Vacuum Air	17 1/4"	Chain Auto Pile	14"	3 Form 2 1/2" 6 Distrs. 2" 1 Ductor 2" 3 Drums 3 Riders	2 Plate 2 1/4" 1 Ductor 2 1/4"	3200 lbs.	51x76"	Pump 1/2 H.P. Drive 1 1/2 H.P.
3000, to 5000	Webendorfer Vacuum Air	24"	Chain Auto Pile	16"	4 Form 2 1/2" 6 Distrs. 2" 3 Drums 1 Ductor 2" 3 Riders	2 Plate 2 1/4" 1 Ductor 2 1/4"	6705 lbs.	63x89"	Drive 3 H.P. Pump 1 H.P.

7000	Dexter Stream	45"	Chain	47"	2 Form 4" 2 Form 3 3/4" 2 Vibrator Rider 3 3/4" 1 Drum Rider 3 1/2" 1 Drum Rider 3 3/4" 4 Rider 3" 1 Ductor 3 3/4"	2 Form 3 1/2" 1 Ductor 3 3/4"	40000 lbs.	24'9 1/2"x12'10"	15 H.P.
7003	Dexter Stream	45"	Chain	47"	(Same as above)	2 Form 3 1/2" 1 Ductor 3 3/4"	65000 lbs.	29'4"x12'10"	25 H.P.
7000	Dexter Stream	45"	Chain	47"	(Same as above)	2 Form 3 1/2" 1 Ductor 3 3/4"	90000 lbs.	33'10 1/2"x12'10"	40 H.P.
7000	Dexter Stream	45"	Chain	47"	(Same as above)	2 Form 3 1/2" 1 Ductor 3 3/4"	115000 lbs.	38'5"x12'10"	50 H.P.
6000	Dexter Stream	48"	Chain	47"	(Same as above)	2 Form 3 1/2" 1 Ductor 3 3/4"	50000 lbs.	27'0"x14'3"	15 H.P.
6000	Dexter Stream	48"	Chain	50 1/2"	(Same as above)	2 Form 3 1/2" 1 Ductor 3 3/4"	84,000 lbs.	32'3"x14'3"	30 H.P.



		Sheet Size Limits	Maximum Size Print	Minimum Gripper Margin	Plate Dimensions	Plate Thick- ness	Cut of Plate Cyl.	Blanket Dimensions	Blanket Thick- ness	Cut of Blanket Cyl.
Miehle (continued)	Miehle 76 3/C	28x42 to 52x76	51 $\frac{1}{2}$ x76	$\frac{3}{8}$ "	58x77	.020"	.020"	57x77	.065"	.090"
	Miehle 76 4 Color	28x42 to 52x76	51 $\frac{1}{2}$ x76	$\frac{3}{8}$ "	58x77	.020"	.020"	57x77	.065"	.090"
	Miehle Gravure No. 44 Single Color	16x19 to 29x43	28 $\frac{1}{2}$ x42							
	Miehle Gravure No. 44 Two Color	16x19 to 29x43	28 $\frac{1}{2}$ x42							
	Miehle Gravure No. 44 Three Color	16x19 to 29x43	28 $\frac{1}{2}$ x42							

## CHAMPLAIN

Champlain Company, Inc.  
88 Llewellyn Ave.  
Bloomfield, N. J.

Champlain Rotogravure 5" Web 4 Color	Sheet cut-off up to 9x18	Cyl. Circ. 9 to 18
Champlain Rotogravure 14" Web 4-Color	Sheet cut-off up to 15x18	Cyl. Circ. 9 to 18
Champlain Rotogravure 20" Webb 4 Color	Sheet cut-off up to 21x26	Cyl. Circ. 13 to 26
Champlain Rotogravure 26" Webb 4 Color	Sheet cut-off up to 28x34	Cyl. Circ. 17 to 34
Champlain Rotogravure 36" Web 4 Color	Sheet cut-off up to 37x34	Cyl. Circ. 17 to 34

(All Champlain specifications are for 4-color presses and will vary when other combinations of colors are specified by the purchaser.)

## DUTRO

Orville Dutro & Son  
Rendix Building  
Los Angeles 15, Calif.

Dutro Photochrome Dry Offset Two Color Four Color Six Color	10x22 to 17 $\frac{1}{2}$ x22	17 $\frac{1}{2}$ x21 $\frac{1}{2}$	5/16"	17 $\frac{3}{4}$ x24	.032"	.032"	17 $\frac{3}{4}$ x25	.062"	.067"
45 $\frac{1}{2}$ x38" Dutro Web Offset Press One, Two, Three, Four, Five, Six Color	45 $\frac{1}{2}$ x22 to 45 $\frac{1}{2}$ x37 $\frac{1}{2}$	44 $\frac{7}{8}$ x37	5/16"	47x37 $\frac{3}{4}$	.015"	.015"	47 $\frac{1}{2}$ x37 $\frac{3}{4}$	.075"	.080"
Web Offset Multi Color Presses Built to Customers' Specifications									

## WILLARD

Printing Machinery Div.  
Electric Bant Co.  
33 Pine St.  
New York 5, N. Y.

Willard 22x34" Offset Press	11x17 23x36	22 $\frac{1}{2}$ x35	$\frac{1}{4}$ "	25 $\frac{1}{2}$ x36	To customers' specifications		26x36	.062 to .065"	.075"
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## HARRIS

Harris-Seybold Co.  
Cleveland 5, Ohio

17x22" Harris 122-Single Color	7 $\frac{1}{2}$ x8 $\frac{1}{2}$ to 17x22	17 $\frac{1}{8}$ x22 $\frac{1}{2}$	5/16"	19 $\frac{3}{4}$ x23	.012"	.015	23 $\frac{3}{4}$ x23	.062" to .062"	.075"
21x28" Harris 128 Single Color	10x14 to 21x28	21 $\frac{5}{8}$ x29	5/16"	24 $\frac{5}{8}$ x30	.012"	.015"	28x30	.062" to .065"	.075"
22x34" Harris 134 Single Color	10x14 to 22x34	22 $\frac{1}{2}$ x35	5/16"	25 $\frac{1}{2}$ x36	.012"	.015"	29 $\frac{1}{2}$ x36	.062" to .065"	.075"
35x45" Harris 145 Single Color 245 2-Color	17x22 to 35x45	35 $\frac{5}{8}$ x47 $\frac{1}{2}$	5/16"	40x48	.014"	.020"	45x48 $\frac{1}{2}$	.062" to .065"	.075"
42x58" Harris 158 Single Color 258 2 Color 458 4-Color	22x34 to 42x58	42 $\frac{5}{8}$ x58 $\frac{1}{2}$	5/16"	47 $\frac{1}{4}$ x59	.014"	.020"	52 $\frac{1}{4}$ x59 $\frac{1}{2}$	.062" to .065"	.075"
50x72" Harris 172 Single Color 272 2-Color 472 4-Color	25x38 to 50x72	49 $\frac{5}{8}$ x71 $\frac{1}{2}$	5/16"	54 $\frac{3}{4}$ x72	.020"	.025"	61 $\frac{1}{2}$ x72 $\frac{1}{2}$	.062" to .065"	.075"



Speed Range	Feeder	Feeder Capty.	Delivery	Delivery Capacity	Number and Sizes of Covered Inking Rollers	Number and Sizes of Covered Dampeners	Approximate Weight	Approximate Floor Space	Electrical Specifications
6000	Dexter Stream	48"	Chain	50 1/2"	2 Form 4" 2 Form 3 3/4" 2 Vibrator Rider 3 3/4" 1 Drum Rider 3 1/2" 1 Drum Rider 3 3/4" 4 Rider 3" 1 Ductor 3 3/4"	2 Form 3 1/2" 1 Ductor 3 3/4"	118000 lbs.	37'6"x14'3"	40 H.P.
6000	Dexter Stream	48"	Chain	50 1/2"	2 Form 4" 2 Form 3 3/4" 2 Vibrator Rider 3 3/4" 1 Drum Rider 3 1/2" 1 Drum Rider 3 3/4" 4 Rider 3" 1 Ductor 3 3/4"	2 Form 3 1/2" 1 Ductor 3 3/4"	152000 lbs.	42'9"x14'3"	50 H.P.
5500		6' 3 3/4"		6' 3 3/4"			26825 lbs.	22'9 1/4"x11'2 3/4"	7 1/2 H.P.
5500		6' 3 3/4"		6' 3 3/4"			43650 lbs.	26'5"x11'2 3/4"	10 H.P.
5500		6' 3 3/4"		6' 3 3/4"			64500 lbs.	31'x11'2 3/4"	20 H.P.
12,000 up							10,500 lbs.	4'x21' 6'4" high	
12,000 up							11,600 lbs.	4'x21' 6'4" high	
9000 up							21,000 lbs.	5'x29' 7'7" high	
9000 up							24,500 lbs.	6'x30' 7'9" high	
9000 up							27,800 lbs.	6'5"x30' 7'9" high	
Up to 15,000	Automatic Roll Tension	36" Dia. Roll	Receding Auto Pile	44"	(For each color) 1 Form 3 3/8" 1 Form 3 3/4" 1 Distr. 2 3/4" 1 Distr. 2" 1 Ductor 2 3/4"		2-col. 20600 lbs. 4-col. 25000 lbs. 6-col. 30000 lbs.	2-col. 4'6"x18'6" 4-col. 4'6"x23'6" 6-col. 4'6"x28'6"	2-col. 5 H.P. 4-col. 7 1/2 H.P. 6-col. 10 H.P. Delivery: 1 H.P. Constant Speed Motor
Up to 9000	Automatic Roll Tension	36" Dia. Roll	Receding Auto Pile	50"	(For each color) 2 Form 4" 2 Form 4 1/2" 1 Distr. 3" 2 Distr. 4" 1 Distr. 4 1/2" 1 Ductor 4"	2 Form 4 1/2" 1 Ductor 4"	1-col. 27500 lbs. 2-col. 45500 lbs. 3-col. 63500 lbs. 4-col. 81500 lbs. 5-col. 98500 lbs. 6-col. 117500 lbs.	1-col. 4'11"x22'2" 2-col. 4'11"x29'4" 3-col. 4'11"x36'6" 4-col. 4'11"x43'8" 5-col. 4'11"x50'10" 6-col. 4'11"x58'	1-col. 10 H.P. 2-col. 20 H.P. 3-col. 30 H.P. 4-col. 40 H.P. 5-col. 50 H.P. 6-col. 50 H.P. Delivery: 1 H.P. Constant Speed Motor
Up to 6000	Willard Reloading Auto. Suction Pile	43"	Willard Inbuilt Auto Receding Pile	24"	2 Form 2 1/2" 2 Form 2 3/8" 5 Intermediate 2 3/8" 1 Ductor 2 3/8"	2 Form 2 1/2" 1 Ductor 2 1/2"	8000 lbs. est.	6'x10'	Drive Motor 5 H.P. Feeder Motor 1 1/2 H.P.
Up to 7000	Harris Stream Feeder	36"	Harris Receding Pile	20"	4 Form 1 5/8" 2 Distr. 1 7/8" 4 Distr. 1 1/2" 1 Ductor 1 7/8"	2 Dampeners 1 7/8" 1 Ductor 2"	3800 lbs.	4'6"x7'11"	3 H.P. Drive Motor
Up to 6500	Harris Stream Feeder	36"	Harris Receding Pile	20"	4 Form 1 1/2" 2 Distr. 2 1/8" 4 Intermediate 1 1/2" 1 Ductor 2 1/8"	2 Dampeners 2" 1 Ductor 2"	6500 lbs.	5'x8'8"	3 H.P. Drive Motor 1 H.P. Feeder Motor
Up to 6000	Harris Stream Feeder	48"	Harris Receding Pile	18 1/2"	2 Form 2 1/4" 2 Form 2" 6 Distr. 2 1/8" 1 Ductor 2 1/4"	2 Dampeners 2 1/8" 1 Ductor 2"	8500 lbs.	6'3/4"x10'	5 H.P. Drive Motor 1 H.P. Feeder Motor
Up to 5000	Harris HTB Stream Feeder	42"	Harris Receding Pile	40"	(For each color) 4 Form 3 1/2" 9 Distr. 3" 1 Ductor 3"	(For each color) 2 Dampeners 3 1/8" 1 Ductor 3 1/8"	1-col. 23100 lbs. 2-col. 39300 lbs.	1-col. 10'2"x19'11 1/4" 2-col. 10'9 1/2"x24'7 3/4"	1-col. 7 1/2 H.P. Drive Motor 3 H.P. Feeder Motor 2 H.P. Deliv'y Motor 2-col. 10 H.P. Drive Motor 3 H.P. Feeder Motor 2 H.P. Deliv'y Motor
Up to 6500	Harris HTB Stream Feeder	42"	Harris Receding Pile	45"	(For each color) 2 Form 3 3/4" 2 Form 3 1/2" 7 Distr. 3 1/4" 1 Ductor 3 1/4"	(For each color) 2 Dampeners 3 5/8" 1 Ductor 3 5/8"	1-col. 30000 lbs. 2-col. 51000 lbs. 4-col. 91000 lbs.	1-col. 11'7"x25' 2-col. 14'1"x28'11" 4-col. 14'1"x38'9 3/8"	1-col. 15 H.P. Drive Motor 3 H.P. Feeder Motor 3 H.P. Deliv'y Motor 2-col. 25 H.P. Drive Motor 3 H.P. Feeder Motor 3 H.P. Deliv'y Motor 4-col. 40 H.P. Drive Motor 3 H.P. Feeder Motor 3 H.P. Deliv'y Motor
Up to 6000	Harris HTB Stream Feeder	49"	Harris Receding Pile	49"	(For each color) 2 Form 3 3/4" 2 Form 4" 7 Distr. 3 1/2" 1 Ductor 3 1/2"	(For each color) 2 Dampeners 3 7/8" 1 Duct 3 7/8"	(Est. Weight) 1-col. 45000 lbs. 2-col. 65000 lbs. 4-col. 112000 lbs.	(Est. Floor Space) 1-col. 13'4"x28' 2-col. 14'7"x32' 4-col. 14'7"x40'6"	(Est. Horsepower) 1-col. 20 H.P. Drive Motor 3 H.P. Feeder Motor 3 H.P. Deliv'y Motor 2-col. 25 H.P. Drive Motor 3 H.P. Feeder Motor 3 H.P. Deliv'y Motor 4-col. 40 H.P. Drive Motor 3 H.P. Feeder Motor 3 H.P. Deliv'y Motor 3 H.P. Press



# PHOTO-TYPESETTING HAS ARRIVED

**Books by Offset catalog is set entirely in photographic type by new Intertype machine; other machines described; none on market yet.**

**W**HAT is said to be the first example of a lithographed book containing composition produced entirely by photography without the use of metal type was released May 5 to the graphic arts industry at the preview opening of 1947 Books by Offset Lithography exhibit at the New York Public Library. The booklet, 32 pages with self-covers, is the catalog of the book exhibit, and will be distributed at the showings of the books in various cities throughout the coming year. The type in the catalog, when viewed through a glass, appears clean and sharp.

The entire composition was produced on a new machine built by the Intertype Corp., Brooklyn 2, N. Y. The type used is Garamond, 8, 10, 12 and 24 point sizes in a variety of medium, bold and italic. Detailed information on how the machine works, or when it will be available for commercial use, was not available from the Intertype Corp. The company declined to give any information other than that contained in the catalog's brief acknowledgement, which merely stated that the composition was entirely without metal type.

However patent papers filed some time ago by Intertype provide an outline of how the device might

work. According to these the machine functions quite similarly to the type casting machines common in commercial printing plants and newspapers. But the individual matrices, instead of carrying molds for the shaping of letters from molten type-metal, bear instead sharply delineated letters that will photograph perfectly. After a line of matrices has been set and justified, using the regular keyboard and controls, it is exposed automatically to photographic apparatus built into the machine. This apparatus produces line by line a photographic negative.

The catalog was lithographed by National Process Co., New York, and a spokesman there told *Modern Lithography* that regular stripped-up positives had been received, and that these presumably had been made from negatives produced directly on the machine. This process thus by-passed the traditional setting of type, pulling of proofs on paper and photographing the proofs; or the alternate process of pulling proofs on a transparent substance, using the proof as a positive.

This is not the first job produced on the Intertype machine, although it is the first to be available to the graphic arts trade for inspection. Some government work has been produced previously.

The possibility of setting type photographically without depending on reproduction from metal type has been the subject of a great deal of conjecture in the lithographic industry for years. It is a subject which has caught the imagination of lithographers, and has been viewed as an escape from dependence on letterpress typesetting.

Prominent in this field has been Huebner Laboratories, New York, which some time ago announced the Phototextype machine for setting type by photography. This machine has been built experimentally and has been tested at the laboratories. William Huebner told *Modern Lithography* early in May that the first Phototextype machine is to be delivered next fall to the Magill-Weinsheimer Co., Chicago. This machine will set type in page form, including run-arounds, and will produce negatives ready for making offset plates, Mr. Huebner says.

In the Huebner machine the letters and characters of any given font of type are arranged in a circle on a flat plate, and photographic shutters in front of the characters are controlled by a relay system. This relay system is coordinated with the keyboard unit which is attached to the machine by electric cables. When the shutter is

*(Continued on Page 127)*



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Ultraviolet Filter Unit Illuminating Copy

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REPRODUCING with high fidelity the full beauty of artists' original water-color work is the function of the Kodak Fluorescence Process. This process is a greatly improved method for the preparation and photomechanical reproduction of wash drawings and water-color sketches.

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**Ace** **OFFSET  
BLACK**  
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129

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OUTSTANDING ACHIEVE-  
MENT AND BENEFICIAL  
RESULTS. TOWARD THAT  
END OUR FACILITIES ARE  
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**STANDARDIZED CHEMICALS**

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| SINVALCO Solution No. 6<br>Lithotine Concentrate                       | SINVALCO Solution No. 14<br>Fountain Etch for Zinc               |
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Look through  
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**FREE TO LITHOGRAPHERS** . . . "Light Up Your Letterhead", a booklet illustrating a new technique in letterhead design, containing 20 beautiful modern lithographed letterheads by foremost American artists . . . edited by Dale Nichols. On your letterhead, write Fox River for free copy. This offer limited to the United States and Canada.





## Conversion of Letterpress Four-Color Plates to Offset

This insert was lithographed from plates converted to offset lithography from four-color process letterpress plates. The method used was developed during the war by John G. Mark & Son, New York trade shop, for use in the production of overseas editions of magazines, and still is being used for this and other conversion work. Heart of the process is a specially made proving paper. Proofs are pulled from letterpress plates, and photographed by the offset camera, utilizing both reflected and refracted light. Positives and deep etch plates are made from these camera negatives. (The process was described in some detail in MODERN LITHOGRAPHY, January, 1947, page 77).



*Du Pont Combs*

### ACKNOWLEDGEMENTS:

The photograph is by George Hurrell, color photographer of women; the advertisement was inserted in "Life", July 22, 1946, by the Products Division, Plastics Department, E. I. duPont de Nemours & Co., of which Max Rosedale is advertising manager. The agency

is Batten, Barton, Durstine & Osborn, Inc., New York, and Harry Olsen is art director. Conversion lithograph plates are by John G. Mark & Son, New York, and lithography by Bond Offset Company, New York.









RED

*Excellolith*

470



There is an apparent discrepancy

The pages are either missing or the

The filming is recorded as the book



ncy at this point.

or the pagination is incorrect.

book is found in the collections.



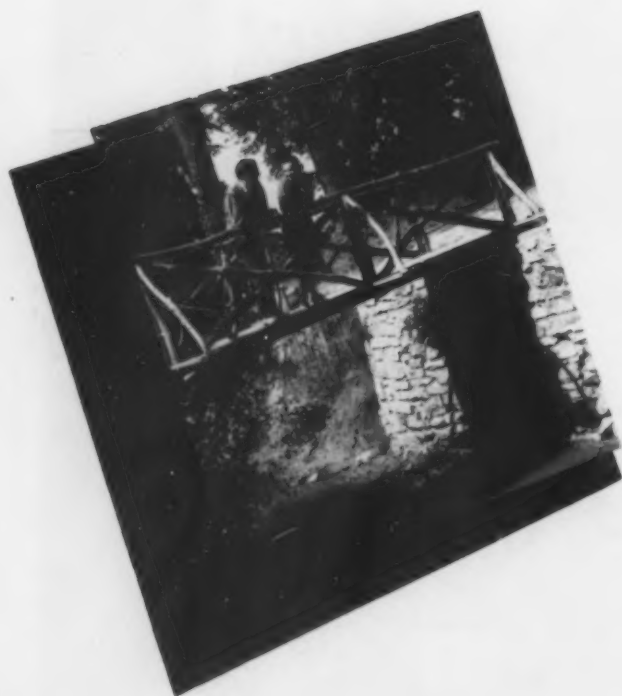


# *Excellolith*

OFFSET BLACK 470

SENSATIONALLY NEW

DIFFERENT FROM ANYTHING YOU'VE EVER USED



Lithographers, after rigid press room tests, praise it highly, highlights and middletones print up sharper than ever before.

Excello-Lith Black makes it possible to print large solids on all kinds of stock without piling too much ink on the rollers, and small reverse type keeps open and scum free, without constant etching with the acid sponge.

The  $P_H$  of the fountain solution can be kept higher than average and yet the dampners stay cleaner longer.

Clean, sharp impressions under conditions most favorable to the plate on the press, make long runs of high quality the rule, rather than the exception.

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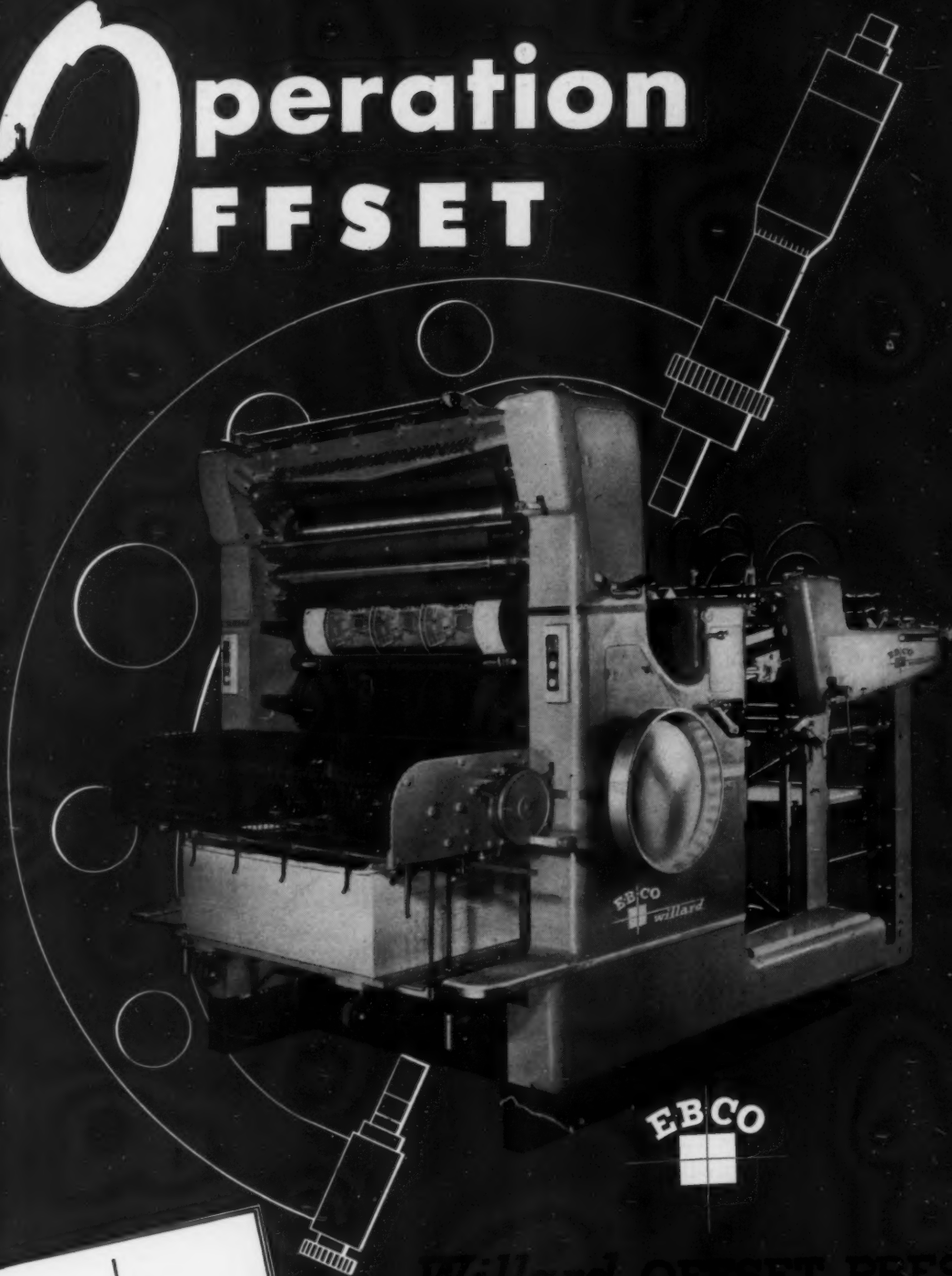
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## Willard OFFSET PRESS

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world-famous for 50 years.

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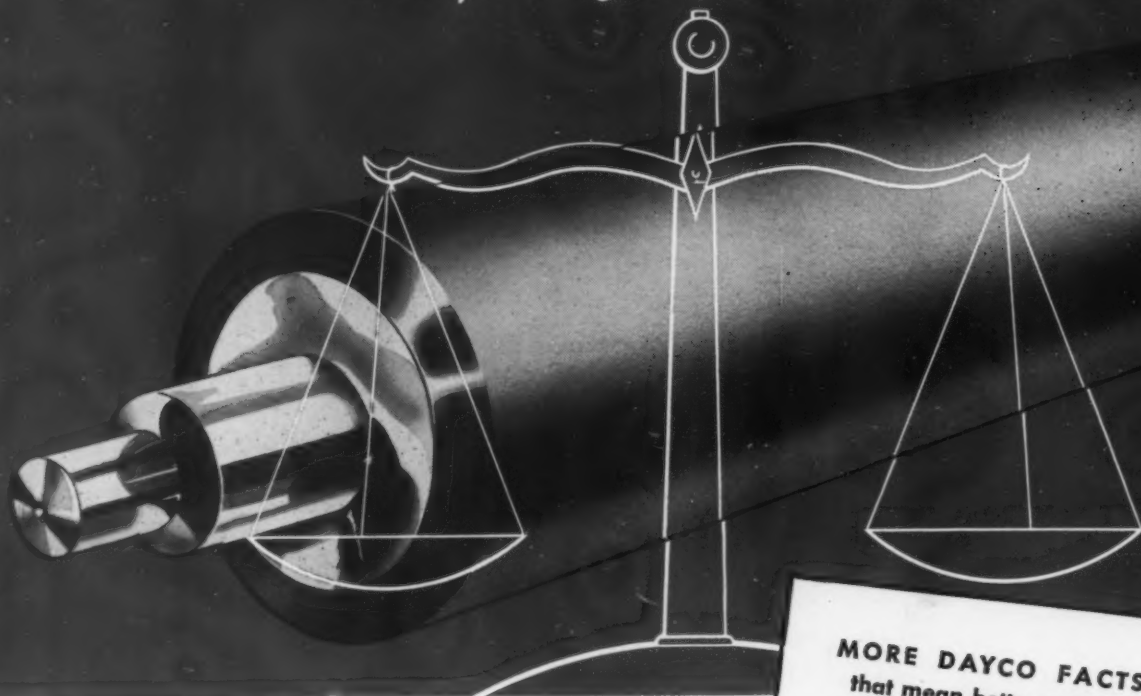
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FACT**

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*no whip...no jump at any speed!*



## That's why Daycos eliminate bearing wear...last longer!

Every Dayco Roller is perfectly balanced . . . manufactured so accurately you could split it down its axis and the two halves would weigh exactly the same. Such perfect balance eliminates costly vibration, regardless of the revolving speed.

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## **FISHER and FINISHING**

***They just naturally go together!***

Past performance distinguished by expert skill has given special meaning to "BINDING BY FISHER". It's a hallmark that stands for high craftsmanship, thoroughly satisfactory service, and that final touch of style and quality which lifts a job above just average tops.

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Tipping  
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Gold Stamping  
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Always had Faith in America, but "Faith without works (foresight . . . action) is dead."

Since 1918 our job has been to FURNISH FINE FOLDERS FOR LESS. Ever-increasing labor costs (still working 55 hours weekly) and metals costing more than ever almost caused us a "Waterloo."

*You* saved the day for us. *You* mailed in your orders—millions of dollars worth of them since V-E Day, enabling us thereby to eliminate salesmen's commissions, eliminate dealers' discounts.

*You* even wrote our advertising (we simply turned over your letters to the magazines) . . . and no direct mail was necessary (just 1,000 letters sent out during Christmas week 1945).

*You* eliminated the installation costs . . . set the machines up and operated them instant. Note . . . the All-Buckle Baum Models brought out in 1940 and 1941 are unbelievably simple, fool-proof . . . instruction and service unnecessary. They are the closest-precision, sturdiest machines ever designed . . . you can't break a gear or wear them out.

*You* eliminated our finance charges . . . you paid cash or financed through your own bank.

In these and countless other ways . . . you have enabled us to sell in 1947 . . . within 2 per cent to 10 per cent of pre-war prices. And we DO THANK *YOU*, especially as, today,



most printing machinery sells for 50 per cent to 100 per cent more than pre-war.

Our hard luck is your good luck. We couldn't retain any profit if we wanted to. We operate as an individual, not a corporation. If we priced the Automatic Baums to yield us a profit of 5 per cent on our \$3,000,000 volume we would have to pay Uncle Sam 85 per cent of it; therefore we can today (believe it or not) announce a Price Reduction on all 14 x 20 Automatic Baum Folders, Perforators, Cutters.

*2 Parallel Model, including motor, automatic feed, cutters, scorers, perforators, \$485.*

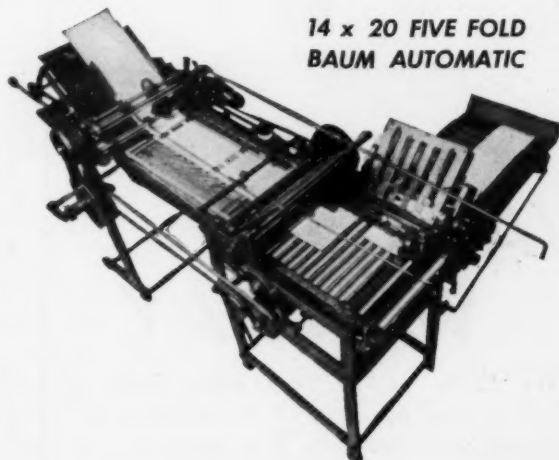
*5-Fold (10,000 to 20,000 folded sheets an hour with 1, 2, 3, 4, or 5 folds in each sheet), \$885.*

Accuracy unexcelled. Spoilage unknown.

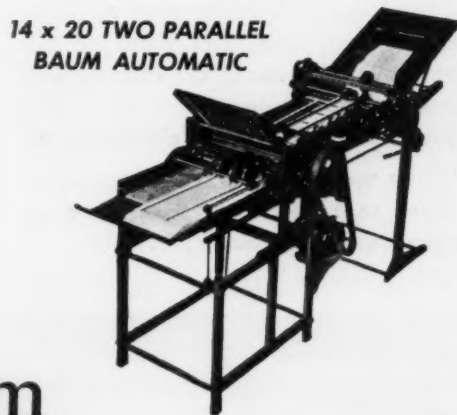
James Gray Lithographing Company, New York City, said, "We are ashamed of how little we paid for our 5-Fold 14 x 20 Baum and we know we have made a clear profit of 50 times its cost, as we have folded BILLIONS of sheets on it."

Delivery within a few weeks for orders wired immediately. Now delivering three times pre-war maximum. Terms, net cash, F.O.B. factory. Money refunded in full, if not fully satisfied . . . in fact, if you don't find you can't live without it.

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14 x 20 FIVE FOLD  
BAUM AUTOMATIC



14 x 20 TWO PARALLEL  
BAUM AUTOMATIC

## Russell Ernest Baum

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IS OUR BUSINESS



## VACATION WITH PAY

We know you're very busy, but here's a real opportunity to combine business with pleasure at a profit.

Attend the LNA convention at Saranac Inn and learn first hand of the latest developments in the lithographic industry. Stay a few days extra and enjoy a real rest at this delightful spot.

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# Three Basic Principles of Lithography

By Henry A. Beechem

**H**AVING conducted a question and answer column for the last several years it appears from the questions received that the lithographer is greatly concerned with the technology involved. This is encouraging because the trend of the lithographic worker is toward the scientific approach. He has become aware that knowing the basic principles of the chemistry and physics in the use of a formula is more important than the formula itself. In view of this trend a discussion of these principles is appropriate.

There are three fundamental principles upon which lithographic printing depends. The first of these principles is the attraction that a grained metal surface has for fatty substances such as oils and greases. The second is the mutual dislike that fatty substances and water have for each other; and the third is the ability of some chemicals to sensitize or desensitize metals toward or against fatty substances.

**PRINCIPLE I** - The attraction of metals for fatty substances.

When a piece of polished zinc or aluminum is smeared with a fatty substance, it behaves about the same as though the fatty substance were smeared on a piece of window glass. However, if the surface of the metal is grained and counter etched and the fatty substance is then applied, the

action is entirely different. The graining of the plate produces on the surface of the metal a very large number of peaks and valleys, which not only greatly increase the surface area, but also prepare the surface of the metal for physical chemistry activity. Physical chemists working on ordinary sand found that a grain of sand when moistened with water does more than absorb the water as does a sponge. When seen microscopically a grain of sand is porous and in some respects resembles a sponge. A grain of sand differs from a sponge in that its pores are extremely small, in fact, microscopic in size. When the grain of sand comes in contact with water it adsorbs the water instead of absorbing it. There is a great deal of difference between *absorption* and *adsorption*. When water is taken up by a sponge or a piece of cloth this is known as absorption. The water is merely taken up by the coarse pores, with each pore acting as an individual capillary tube. When the cloth is exposed to warm air or breeze, the water held by these capillary tubes is easily freed and the cloth becomes dry. When a substance having the pores of a grain of sand takes up water, that is an entirely different story. In the grain of sand the water is not merely taken up and loosely held by the sand, but because the sand has a great af-

finity for the water, it will grasp the water with so great a force\* that such simple methods as heating will not evaporate all of the water in the pores.

The pores of a grained lithographic plate are very similar to the pores on a grain of sand. Water does not readily leave the pores in the grain of a plate, but is held there with a physio-chemical force. When an oily substance, such as a fatty acid, is spread on the grained metal the adsorption is so great that the most powerful solvents will remove it only with great difficulty.

The phenomenon of adsorption that we have mentioned is technically called interfacial tension. It is thus called because adsorption, or the concentration of a liquid, takes place at the interface or the surface of the solid. The researchers of physical chemists indicate that the adsorption of a liquid by a solid is in an extremely thin layer; monomolecular, which means that the thickness of the layer of a liquid substance adsorbed on the surface of a solid, is only one molecule thick. When a polished piece of zinc is painted with a greasy substance, such as "tusche," an extremely small amount of the tusche is adsorbed on the surface of the metal. If, however, the metal is grained, the surface area is multiplied many-fold and an appreciable amount of the fatty substance from the "tusche" is adsorbed. The adsorption for a given surface area is, of course, the same in either case, but because the surface area of the grained metal has been increased, a sufficient amount of the fatty substance is adsorbed to produce a permanent image, capable of withstanding the abuse of the press operation.

Chemists have calculated that this phenomenon of the adsorption of liquid substances by solids takes place rather slowly. In fact they have shown that it takes about 20 minutes for a monomolecular layer of a fatty substance such as the active ingredient of tusche to be completely deposited or adsorbed on the surface

\* This adsorption force is actually an electrical force of high magnitude.-Ed.



# COLOR...

The increasingly widespread use of color in all forms of printing in the last few years has been due in large measure to advancements in ink manufacture. Lithography, the pioneer process in color reproduction, has a big stake in the expanding demand for color work. Although exacting in that it requires the highest order of craftsmanship, color offers golden profit opportunities to lithographers who have the

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The Kohl & Madden organization extends to the Lithographers' National Association and all of its members, on the occasion of the 42d Annual Meeting, greetings and best wishes for the future.

Your record of service to the industry from its earliest days to the present important position of lithography in the graphic arts field has been too diversified and extensive to single out any one phase for special mention. As a group and as individual companies you are to be congratulated for always working for the best interests of lithography.

May we wish you continued success!

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of a grained plate. It is for this reason that lithographers have learned by experience that a plate after tussing should be allowed to stand for a considerable time before being put on the press.

**PRINCIPLE II** - The mutual repellency of oils and water.

The second principle of lithographic printing is based on the simple fact that oil and water do not mix. When the surface of a glass plate, for example, is covered with a film of some fatty substance, such as oil, that surface will be unfriendly to water. Should water be placed on this greasy surface it will not spread itself in an even layer, but will shrivel up into many small droplets. The reason for this is that water has a dislike for oil and insists on its unfriendly attitude. Let us, however, seriously consider this.

Let us theoretically drag out an individual molecule from a vessel of water and examine it to learn why it behaves in this manner. A drop of water is made up of millions of molecules and each molecule is written  $H_2O$ . As the formula indicates, it is made up of two atoms of hydrogen-H, and one atom of oxygen-O. Each pair of hydrogen atoms has an attraction for an individual atom of oxygen and this attraction makes them relatively inseparable. In addition to the atomic attraction of the atoms of hydrogen for the atom of oxygen, there is another attraction and this is the attraction that one molecule of water has for another. Due to the attraction that molecules of water have for each other, there is a tendency for molecules to draw together, forming a mass. When this mass is large enough we see it as a drop.

Molecules of oil behave similarly, but the attraction of one molecule of oil for another is much less than the attraction of one molecule of water for another. It is for this reason that the surface tension of water is greater than the surface tension of oil. We can add a wetting agent to water and cause its surface tension to be decreased. When the surface tension of water is thus lowered and equals

or approximates that of oil, the water and oil will mix.

Lithographers for most of their operations are not at all anxious that water and oil do mix. In fact, they have invented devices to deliberately prevent this, which brings us to the third principle of lithography.

**PRINCIPLE III** - The ability of some chemicals to desensitize metals.

When zinc, for example, oxidizes in the open air, the products of this oxidation may be sulfides, carbonates and oxides of metal. These products of oxidation are basic, that is, they behave as alkalies. Printing inks, on the other hand, behave as acids and should the oxide film be left on the plate the metal would be extremely susceptible to scumming. This is partially due to the fact that acids readily react with alkalies to form salts or soaps as is the case when the fatty acids of the ink react with the alkalies which make up the oxidized film. Since the product of the reaction between the oxide film and the fatty acid of the ink may be water-insoluble, a permanent grease-receptive surface may be formed on the plate. Such a condition would cause scumming.

To prevent the occurrence of such a condition the basic film present on the surface of the metal must be removed and must be replaced with a film having at least a neutral reaction. To accomplish this, resort is first made to acids capable of removing the basic oxide film. Such an acid may be hydrochloric, although acetic acid in most cases is equally as efficient. When the plate is treated with a dilute solution of hydrochloric or acetic acid, the film of basic oxide is counter etched away and the surface of the plate is left free of the insoluble basic oxides. It is true that the action of the counter etch produces another film of basic oxides, but this film is soluble and is easily washed away with water and the plate is left free of adhering oxides. Resort is now made to the desensitizing etch.

The desensitizing etch may be one of a number of acids, phosphoric, or chromic, for example, which is used

preferably in combination with other substances such as ammonium dichromate and gum arabic. The action of the desensitizing etch cannot be completely explained but we do know that it is both physical and chemical. The action of the acid and the dichromate on the plate is known to be chemical and the reaction product is a film of oxide capable of adsorbing a large quantity of water and also capable of preventing further oxidation of the metal. It has been shown that the molecules of gum arabic orient themselves on the surface of the grain of the plate, forming a film of gum which is at least one molecule in thickness. The fact that the attachment of the gum arabic by the pores of the plate requires at least the amount of time which is necessary for the gum to be thoroughly dried, indicates that the action is physical and that the attachment is by adsorption. The desensitizing action of the metal is then accomplished by the production of a substantially stable, water insoluble, film which is capable of adsorbing a relatively large amount of water. The layer of water then serves as a barrier between the metal and the ink and protects the plate from contact with the fatty substances present in the ink.

The application of these basic principles in lithography is, of course, obvious to the shop worker. He is aware that the metal ink rollers can be trained to attract fatty substances and will carry a film of ink on their surface. On prolonged use, the metal, very often, will lose its attraction for fatty or greasy substances and needs to be chemically stimulated. Treating this surface with an acid which will sensitize the metal, will cause it to attract ink.

The printing plate, on the other hand, must be continuously treated with a dilute acid solution which desensitizes its non-printing surface, causing it to attract a film of moisture and repel the ink which is carried on the ink roller.

It is thus by virtue of the three basic principles of lithography that the process is made possible. ★★



## Viewpoints of a Company President and a Production Chief

# What Can Top Management Expect From a Production Executive?

**T**HE man who runs production must have a thorough understanding of all the machines under his control. He must know their limitations and he must know what he has a right to expect from them.

He must likewise have a deep insight into human nature. He must know how to handle people. He must know and practice all the qualities of a leader. He must know when and how to give a pat on the back, and he must know when and how to give a reprimand when one is called for.

He must know how to take orders and give orders clearly and understandably. He must know how to obtain the maximum possible quality and quantity from his machines and from his personnel, at a minimum cost consistent with good judgment and fair treatment of those who work under him.

He must have an eagle eye and sharp mind. He must possess intuition and aggressiveness and he must have a pair of strong legs and feet because the production man who gets results is moving about the plant a part of every hour.

A real leader leads by both pushing and pulling and you can't do either one of these things successfully from a sitting position.

Human nature being what it is, good results are accomplished by the production executive being constantly on the move in his plant throughout the day, because it appears that average human nature works best and most efficiently under close supervision.

The production executive must

*By Clarence Mann*

President, Graphic Arts Industry, Inc.  
Minneapolis

Before the Twin City Graphic Arts Production  
Executives Club, Feb. 4, 1947

have a great deal of statistical data in his head. He must know the maximum production he has a right to expect for any given type of job on any given type of machine. He must know what constitutes high grade production on a large number of hand operations. He must be able to tell from walking by a press and looking at the job being run whether he is getting maximum speed commensurate with good quality.

A good production man must know men and women. He must know how to handle the type of person who requires a word of encouragement quite frequently and he must know how to use other kinds of words on other kinds of persons to obtain maximum results from that type of person as well.

He must be a decisive executive and the majority of his decisions must be right and sound the first time. I know of some organizations who have not grown to the degree that they could have, had the production departments been headed by a more decisive aggressive type of production executive.

The production executive must also have the ability to keep his complement of personnel up to the full number required. In these times of labor shortage that may very well mean the ability not only to handle men but to train them to accept

greater responsibility as quickly as possible. In other words, the ability to recruit and train labor is a tremendous asset to the production executive.

Many production executives are called upon to a greater or lesser degree to handle certain customer contacts. In that connection if he possesses a personality that instills confidence in himself and in his firm, that too is a real asset to the man and to his company.

The successful executive must know all the angles; he must know and be constantly alert to learn new methods and shortcuts. He must be a student of processes, materials, machines, and human nature.

These qualities are not mastered in a day or week or a year or two; they are the product of a willingness to be a diligent student to master all of the problems of the production end of the business, to broaden one's existing knowledge.

I know of no better investment that one can make in his own future than the setting aside of a certain number of hours each week for reading and studying technical texts dealing with the graphic arts field.

Another attribute which I value very highly in a production executive is the acceptance of responsibility. If a man says he will do thus and so by such and such a time I want to be able to count on that. At the same time slips do occur and I like a man who accepts the responsibility for those slips as well and does not pass the buck to someone else.

(Continued on Page 125)



# What Can a Production Executive Expect From Top Management?

**W**HAT has the production executive a right to expect from top management? First of all, I believe the production executive has a right to expect from top management the wholehearted, unremitting interest and concentration upon the problem of making the business succeed to the maximum degree possible in the same manner in which top management expects the production executive to devote himself to the business.

Too frequently top management engages itself in a number of civic, social, and personal activities during business hours under the mistaken illusion that such activities "are helping the business." When as a matter of fact a substantial proportion of such activities simply distract the attention of the executive from his principal concern which is the problem of leading and guiding and directing the business to make it succeed.

Leading and guiding of business today is a big job. It takes a great deal of effort, concentration, and above all it takes a great deal of time, and there is no substitute or shortcut—the time must be put in if the job is to be done right. Too frequently the top executive forgets that a good executive is no genius. He is simply a man who has completely mastered a great variety of small details and is able to continue to keep those details well coordinated.

The good executive must be thoroughly the master of all of the problems confronting the production man, and in addition must be possessed of a great many broader

*By O. A. Bast*

Superintendent of Production,  
Shedd-Brown Mfg. Co., Minneapolis  
Before the Twin City Graphic Arts Production  
Executives Club, April 7, 1947

qualifications for the leadership of his business. He must understand thoroughly the production man's problems and with that thorough understanding the top executive who on the one hand expects 100% cooperation from his production manager, should likewise give 100% cooperation in return.

Too frequently the top executive of a business does not give his production executive enough of his time, time to be spent in discussing and approving changes in policies of operation which the production executive has studied through and for which he wants to obtain approval so that he may put them into practice. In other words, the top management of any firm should get together with the production executive regularly and frequently.

While the production executive must know how to take orders, the top management executive must likewise know how to give orders clearly and understandably and must accompany such orders with a clear-cut statement soundly thought out, of the reason for such orders.

From time to time top management issues orders without giving a reason. Management should guard against becoming arbitrary. Top management should think of itself as being the quarterback of a winning team and should keep proper team-

work and coordination always uppermost in mind. Business cannot be run successfully under today's conditions from an absentee location whether it be from an uptown club, a golf club or some place other than in the business office of the firm.

Top management should be patient with and should show consideration for the problems of all of the personnel under its direction. Sometimes this personnel does not think as fast or as clearly as management. That is why patience is required. Sometimes the employees of the organization have individual problems which an interest in and consideration for on the part of top management could help smooth out and make for better feeling. The successful management executive today should be keenly alert to new methods, new machines, new ideas of all kinds in order that the competitive business race, which is again growing keen, may continue to see his firm among the leaders.

Top management reached its position by being keen and forceful and energetic. Too frequently the man who reaches such a position relaxes and commences to think in terms of sitting on his job. In other words, he gets into a mental rut. These are situations which the department heads or personnel supervisors immediately under him are quick to notice, and with an accompanying loss of confidence.

Management should every day pride itself on attempting to be able to know all of the jobs in the plant

*(Continued on Page 125)*





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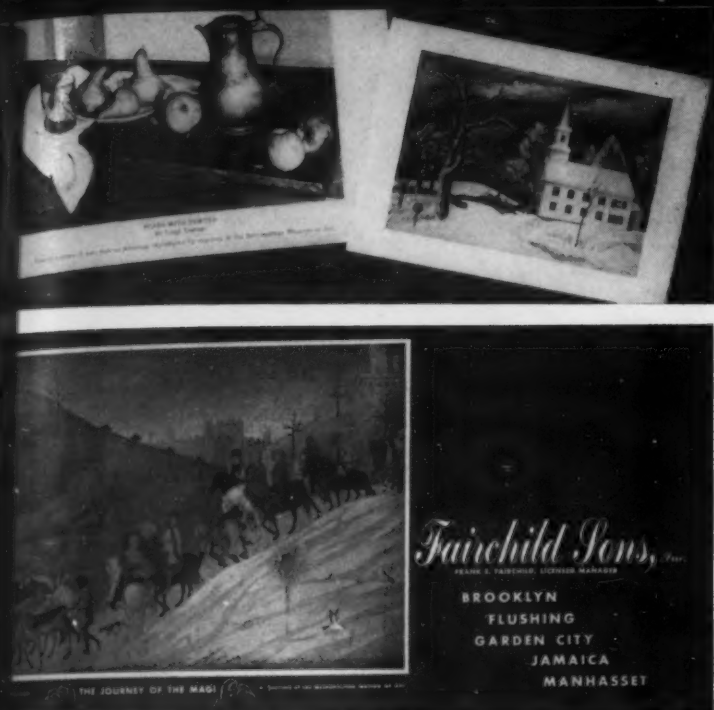
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Top: A menu from Childs Restaurants using Metropolitan Art Museum art work. The church scene was a "natural" for the museum's Christmas card selections. It's by a modern artist. Lower: A car card using a full color reproduction of the museum's original.

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**You can add Rembrandt, Rubens or modern artists to your staff, and in some cases obtain color separations already made from the Metropolitan Museum**

Editor's Note—The idea for this article originated from a Sales Bulletin issued by the Educational Dept. of the Lithographers National Assn.

**A** FEW buyers of printing and a few lithographers and printers, mostly those producing fine art reproductions, have been using the subjects of the New York Metropolitan Museum of Art for reproduction in commercial work. However, the availability of this material has not been known generally.

Here's the story. With few exceptions, principally where a contemporary artist has retained copyright ownership, permission to reproduce any painting or object owned by the Metropolitan Museum, will be forthcoming upon application to the museum. This means that lithographers producing religious prints, greeting cards, premiums, calendars, lithographed merchandise, and other forms of commercial work have access to the many hundreds of canvasses and etchings in the Metropolitan as a source for art work. An example of a current use of this opportunity is the series of eight

menu cards used by Child's Restaurants, New York, one of which is illustrated. Fairchild Sons, New York morticians, used a Metropolitan subject, "The Journey of the Magi," on their car cards during the last Christmas season. Another application, one of a group of Christmas cards sold by the Museum, is also illustrated.

The Metropolitan Museum of Art has been progressive in its work of bringing to the public the best in art, and in its efforts to develop in the public a greater appreciation of art. In line with this policy, the Metropolitan is very cooperative in making its canvasses available for reproduction. The use of four-color letterpress process plates for about 100 popular subjects is available for either reproduction proofs for conversion to lithographic plates or for electros. For the loan of the plates for proving there is a \$10 handling charge plus the cost of proving; electros are available for either \$25 or \$50, depending on size, from a specified electrotyper. For most of these 100 subjects continuous-tone positives are

also available for \$75 per set. For still other pictures 5x7" Kodachromes are available. A color guide can be obtained for those subjects for which plates or positives are obtainable. In some cases progressives are also available. The Museum publishes a list of these subjects for which color separation work has already been done. This list, which also shows size and other details, can be obtained from the Museum on request.

For the many hundreds of other subjects owned by the Metropolitan, arrangements can be made for a lithographic firm to make its own Kodachromes or color separations. If the work is done at the Museum, all the equipment necessary must be supplied by the lithographers, but helpers and electricians to assist will be supplied at specified hourly rates. Photographic activities requiring removal of objects from the Museum or its galleries will be permitted at specified times if approval is obtained. All such details are of course available from the Metropolitan Museum.

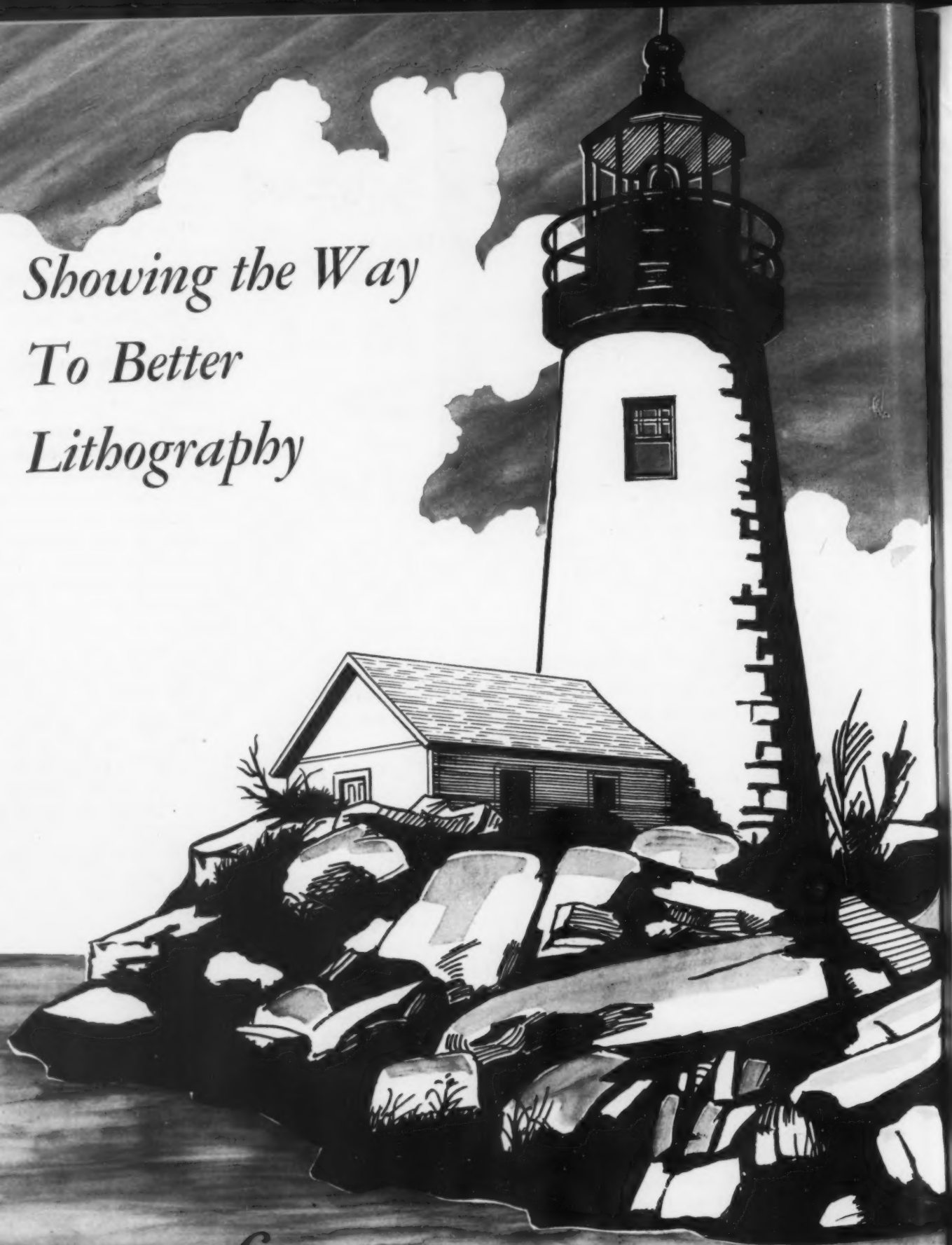
Glossy photographic prints of any subject owned by the Museum can be ordered in either 8x10 inch size (60c) or in 4x5 inch size (20c). The Museum issues a free booklet listing available reproductions in color of paintings and objects of art in its collection. Lithographers not located near New York can usually obtain from their local public library an idea of much that is owned by the Metropolitan. The larger libraries usually have prints and books showing reproductions of the museum's most famous canvasses and works of art.

Quite a few members of the Lithographers National Association have taken advantage of the availability of the Metropolitan Museum's source for art work, the Association reports. Last year the Association's Sales Bulletins advised members of the opportunity. Another source for art work with no cost for reproduction rights, an LNA Bulletin points out, gives access to thousands of 8x10 inch photographs of subjects in diversified fields such as state views, rural America, sports, ships, trades and occupations, fashions, and others.

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# Building a Plant? Adding Equipment? Here's How to Save on Federal Taxes

EDITOR'S NOTE—*The following is an extract from a comprehensive Tax Bulletin issued recently to members of the Lithographers National Association, Inc.*

**F**OR those lithographers who are building new plants or making substantial investments in new equipment there is a possibility that income tax advantage may result from the adoption of the "declining balance" method of computing the amount of the annual depreciation deduction.

This method produces a deduction that is greater in amount in the early years of the life of the asset than that produced by the application of the "straight line" method. The amount of the deduction progressively decreases and in the later years in the life of the asset it is less than that produced by the "straight line" method. By the adoption of the "declining balance" method during an inflated period such as the present, with high equipment and building costs, high profits, high tax rates, and when decreasing tax rates seem to be in prospect, the amount of the immediate deduction can be increased. Tax advantage can thus result in that a greater portion of the cost of the depreciable asset will be written off against profits which are subject to the higher tax rates.

Although for years the "declining balance" method has been available for use in depreciating machinery and equipment it was not until last fall that a government ruling extended the use of this method for the depreciation of buildings. This government ruling reads as follows:

"The Bureau of Internal Revenue recognizes and approves the use of the declining balance method of account-

ing for depreciation with the condition that the applicable declining balance rate not exceed 150 per cent of the normal straight line rate. For example, where the normal depreciation rate on a building is 2.5 per cent the declining balance rate would be 3.75 per cent. Under this method the amount of depreciation in the case of new property computed at the applicable rate for the first year is subtracted from the cost or other basis of the property and the declining balance rate would thereafter be applied to the resulting balances from year to year."

In answer to a letter from E. D. Morris, Secretary of the Lithographers National Association, the Commissioner of Internal Revenue gave the following explanatory paragraph:

"Taxpayers not having previously filed an income tax return may adopt the declining balance method of accounting for depreciation in filing their first returns. Those taxpayers who have previously adopted the straight line method of accounting for depreciation and who desire to change to the declining balance method are required under the Regulations to apply for permission to change within 90 days after the beginning of the taxable year for which the change is requested. Permission to change from the straight line method of accounting for depreciation to the declining balance method will be approved only in case the declining balance method is made applicable to

all depreciable property including old as well as newly acquired property."

The above indicates a change in procedure for the granting of approval for a change from the straight line method to the declining balance method. Previously the Commissioner's approval could not be obtained in advance of the audit of the tax return for the year in which it was desired to accomplish the change. Now, on application within 90 days after the beginning of the taxable year for which the change is requested, the Commissioner will grant permission to make the change.

Under present government policy "composite accounting" for assets will also be required if the declining balance method is adopted. The maximum permissible rate that may be used is 150% of the normal straight line rate.

Whether or not tax advantage would result through adoption of the declining balance method is, of course, a question which can be answered only after a study of each individual plant's situation. The LNA bulletin warns that a change in the method of accounting for depreciation has important long term implications and that such a change should be made only after very careful consideration. It lists seven numbered comments as aids to a first appraisal of an individual lithographer's position.★★

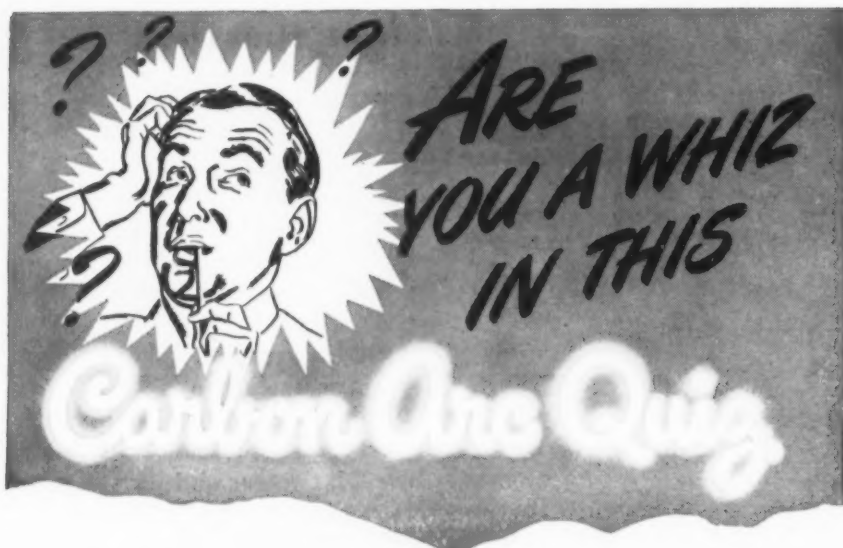
## Miehle Appoints Phila. Firm

Miehle Printing Press & Manufacturing Company, Chicago, has announced the appointment of R. W. Hartnett Co., 1025 Chery St., Philadelphia, as authorized Miehle service and repair dealer in Eastern Pennsylvania and Delaware. The company will erect new presses and handle service and repair work in the area. Repair parts will be stocked.

## Vulcan Appoints Sears, Ltd.

Sears, Ltd., with branches throughout Canada, was appointed Canadian representative of Vulcan Proofing Co., Brooklyn, N. Y., on April 1, J. C. Dunn, Vulcan vice-president, announced. The Canadian firm will handle the Vulcan line of lithographic blankets and other products.





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MOUNTIE OFFSET  
CARLTON BOND  
CARLTON LEDGER  
CARLTON MIMEOGRAPH  
CARLTON DUPLICATOR  
NORTH STAR WRITING  
POSTER

## *Envelope Papers*

NORTEX WHITE  
NORTEX BUFF  
NORTEX GRAY  
MOUNTIE  
CARLTON

## *Converting Papers*

PAPETERIES  
DRAWING  
ADDING MACHINE  
REGISTER  
LINING  
GUMMING  
COATING RAW STOCK  
CUP PAPER



## Graphic Arts Firms in Wage-Hour Violations

**T**HE 1946 annual report of the Wage and Hour and Public Contracts Divisions, U. S. Department of Labor, shows that violations of the minimum wage, overtime and child labor provisions of the Fair Labor Standards Act were found in 47 percent of the 1300 inspections made in the commercial printing and bookbinding industry during the year ended June 30, 1946. As a result, \$180,000 in back wages was returned to some 2,700 underpaid employees. (No classification breakdown is available for lithographers.)

Not all printers and bookbinders were inspected during the year, because the Divisions are able to make complaint, selective and spot-check investigations in only a part of the nation's establishments in all industries covered by the two laws. However, the inspections in the printing and bookbinding industry were sufficient to show that employers in this field still are in rather widespread violation, despite the fact that the vast majority apparently desire to comply, with only a small number of so-called "chiselers" remaining in industry as a whole, the department stated.

The report further shows that violations of the overtime provisions of the two laws were the most common type found. It also was revealed that 23 percent of inspected employers in the printing and bookbinding industry had violated the minimum wage or child labor provisions of the

laws. Back wages for violation of the 40-cents-an-hour minimum wage provisions of the Wage and Hour Law—failure to pay \$16 for a 40-hour week—were paid to 1,100 employees. The Divisions report a frequent cause of unintentional violations is misapplication by employers of the exemption provisions of the Wage and Hour Law, under which certain employees may be exempt from the law's minimum wage and overtime provisions as "executive," "administrative" or "professional" employees. As most manufacturers know, the Wage and Hour Law applies to all employees engaged in interstate commerce or in the production of goods for interstate commerce, and the law's provisions for a 40-cents-an-hour minimum wage and time and one-half for overtime work beyond 40 hours a week apply in all cases unless an employee is specifically exempt. The Public Contracts Act applies generally to employees engaged in filling government contracts for over \$10,000.

Wm. R. McComb, recently named Administrator of the Division, advises that the Divisions, through their regional offices, aid employers who are uncertain about the application of the laws to their employees. Regional offices of the Divisions are located in Boston, New York, Philadelphia, Cleveland, Richmond, Atlanta, Birmingham, Nashville, Chicago, Minneapolis, Kansas City, Dallas, and San Francisco.

## A New Customer for Lithography is Born

**I**N developing new uses for a commercial process it is not economical for individual producers to do extensive missionary work in promoting new customers for a process which is also available from hundreds of other producers. The job of promoting the advantages and applications of a commercial process might

better be a cooperative effort. Quality and service is the job for each individual producer. As in advertising, this work paves the way for the individual salesman. Good salesmen will always create new users, but an industry which depends on their efforts alone faces a slow growth and high sales expense.

American business is fully aware of this and realizes that cooperative effort through group action is the efficient and economical approach to increase the use of a process—to develop an industry's sales volume. It was for this reason that in 1935 the Lithographers National Association initiated its Educational Department, whose duties include that of promoting the use of the offset lithographic process among buyers of printing. Various methods—educational or informative in nature—are used to accomplish this.

Here is an example of how industry promotional effort works. A printing production executive with a large company publishing catalogs was visiting at a friend's home. They were talking shop—the friend showed him a promotional piece on the lithographic process which aroused his interest. He wrote the LNA offices for a copy and expressed his interest in the process. The requested piece and additional material on lithography were mailed to him. Within a week a vice-president of the publishing company requested several copies of LNA's folder, "Lithography's Place In Printing Production;" a third executive with the publishing company requested information on the process.

Subsequent "thank you" correspondence from LNA members well equipped to produce catalog work indicates a sizeable volume of new lithographic business.

Interest aroused—additional information supplied—desire created—and then the salesman enters the picture. Should 2500 individual lithographers *each* be doing the all-over promotional work—preparing informative literature, writing educational material and distributing it nation-wide? Obviously this type of work should be cooperative through a trade association, the LNA says. Many lithographers support such association activities because they believe it is sound business to do so. Their own promotional and sales work supplements that of the association by localizing the broad program, and then stepping in where the association's work stops.

★★



# NEW YORK PRINTERS & BOOKBINDERS MUTUAL INSURANCE COMPANY



*The Insurance Company of the*

## **GRAPHIC ARTS INDUSTRY**

A MAXIMUM OF SERVICE—through specialization and concentration in the GRAPHIC ARTS INDUSTRY.

A MINIMUM OF COST—DIVIDENDS—maintained at the favorable rates of 22% on workman's Compensation policies and 25% on Automobile Liability & Property Damage Policies—a worthwhile SAVING.

ABSOLUTE PROTECTION—after savings returned in Dividends on policy expirations averaging in excess of 23% since organization, there remains an unusually LARGE SURPLUS after setting aside reserves to meet known Losses and Contingencies.

SURPLUS \$526,431.93—Representing A MORE THAN CONSERVATIVE RATIO—more than 1/3 of the total assets.

# DIVIDENDS PAID TO POLICY HOLDERS REDUCE INSURANCE COSTS OF YOUR

*Compensation and Automobile Liability Insurance*



# CHECK THE COMPANY. . . AT A GLANCE

		1946 Premiums Written	1946 Assets	1946 Surplus
		<b>\$778,593.77</b>	<b>\$1,514,590.92</b>	<b>\$526,431.93</b>
<i>Condensed statement of the condition of the company as of December 31st, 1946.</i>				
ASSETS		LIABILITIES		
<b>Cash</b> On deposit with Bankers Trust Company, et al (except for \$50.80 in company's office)	<b>\$184,177.12</b>	<b>Loss Reserve</b> Set aside as required by law to meet future payments due or which may become due on all accidents which occurred prior to date of this statement	<b>Other Liabilities</b> Salaries, Taxes, etc., due but unpaid as of date of this statement, including \$7,000.00 estimated Income Tax liability	<b>\$30,076.77</b>
<b>* U. S. Government Bonds</b> Equivalent to more than 90% actual market value of all Bonds and Stocks held	<b>959,979.21</b>	<b>State Workmen's Compensation Board Expense</b> Estimated amount hereafter payable to New York Workmen's Compensation Board, for expenses of administering the Law	<b>Dividend Reserve</b> Set aside to meet future payments on unexpired policies expiring up to and including January 31, 1947	<b>45,815.18</b>
<b>* Other Bonds and Stocks</b> Rails, Utilities and Industrials	<b>109,569.20</b>	<b>Unearned Premium Reserve</b> Pro rata portion of premiums unearned on policies which have not expired	<b>Contingency Reserve</b> Representing difference between total values carried in assets for all bonds and stocks owned and total values based on the lower of December 31, 1944 or 1946 actual market values (Lower of cost, on Dec. 31, 1946 value of securities purchased since 1944.)	<b>13,064.28</b>
<b>Mortgages</b> First Mortgage Loans on improved New York City real estate	<b>44,068.18</b>			<b>\$988,158.99</b>
<b>Real Estate</b> Acquired as a result of foreclosures	<b>30,000.00</b>			
		<b>** SURPLUS</b>		
		<b>\$1,514,590.92</b>		<b>\$526,431.93</b>

\* Bonds and Stocks valued on New York Insurance Department Convention Value Basis. Securities carried at \$275,000.00, included above, are deposited for purposes as required by law.

\*\* If actual December 31, 1946, market value of Securities had been used, surplus would have been \$545,973.11

Company is reinsured against any one loss, without limit, in excess of \$10,000.00.

## NEW YORK PRINTERS & BOOKBINDERS MUTUAL INSURANCE COMPANY

C. F. Von Dreusche, President and General Mgr.

147 FOURTH AVENUE

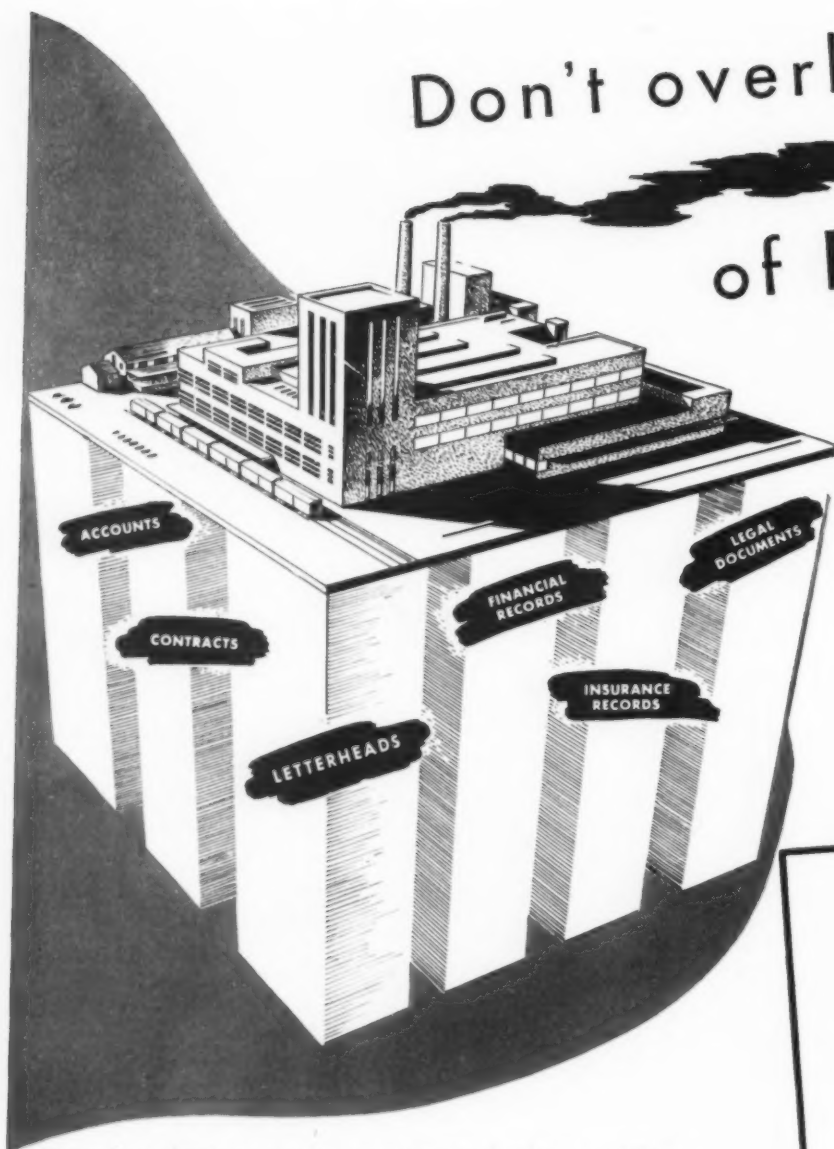
Telephone GRamercy-7-6530

NEW YORK 3, N. Y.





Don't overlook this  
source  
of **business**  
**worth**  
**having**



Those basic business needs—the letterheads, forms and documents that *record information worth keeping*—are a source of steady, profitable *business worth having* for you. Plan now to increase your share of this desirable, long-range, easy-to-handle business by placing important or much used records, forms and letterheads on Weston Cotton Fibre Papers made especially for the purpose. Every letterhead, every record and form which you place on Weston-quality paper today is a silent salesman that will continue to speak eloquently of your craftsmanship and good judgment long in the future.

**LETTERS ARE RECORDS!** Use WESTON  
*Bond Papers* for letterheads designed for  
information worth keeping.

BYRON WESTON COMPANY • DALTON, MASSACHUSETTS  
*Makers of Papers for Business Records*

# Weston Papers

## BONDS

**WESTON'S BOND**  
Extra No. 1, 100% Cotton Fibre  
**WESTON'S DEFIANCE BOND**  
100% Cotton Fibre  
**WESTON'S HOLMESDALE BOND**  
75% Cotton Fibre  
**WESTON'S WINCHESTER BOND**  
50% Cotton Fibre  
**WESTON'S BLACKSTONE BOND**  
25% Cotton Fibre

## LEDGERS

**BYRON WESTON CO.**  
**LINEN RECORD**  
Extra No. 1, 100% New White  
Cotton and Linen Fibre  
**WESTON'S DEFIANCE LEDGER**  
100% Cotton Fibre  
**WESTON'S WAVERLY LEDGER**  
75% Cotton Fibre  
**WESTON'S CENTENNIAL LEDGER**  
75% Cotton Fibre  
**WESTON'S WINCHESTER LEDGER**  
50% Cotton Fibre  
**WESTON'S BLACKSTONE LEDGER**  
25% Cotton Fibre

## INDEXES

**WESTON'S DEFIANCE INDEX**  
100% Cotton Fibre  
**WESTON'S WINCHESTER INDEX**  
50% Cotton Fibre  
**WESTON'S MACHINE  
POSTING INDEX**  
50% Cotton Fibre

**MACHINE ACCOUNTING**  
**WESTON'S TYPACOUNT LEDGER**  
75% Cotton Fibre  
**WESTON'S MACHINE  
POSTING LEDGER**  
50% Cotton Fibre





# THROUGH the GLASS

**T**HERE wasn't a paper salesman in sight at the April convention of the NMDA. That stands for National Metal Decorators Association.

ml

The belief that printing and lithographing costs are at their peak at present was expressed last month by Edward Stern & Co., Philadelphia, when it announced a new policy of skipping the escalator clauses in its quotations. "We realize that in taking this step, we are taking a chance," a Stern spokesman said, "On the other hand we believe many more such steps will be necessary to stabilize the industry . . ." The company believes that industry wage and material levels will not rise substantially from now on.

ml

Leo P. Blank, Stecher-Traung Litho, recently was elected secretary of the San Francisco Sales Managers Association.

ml

At about noon, May 20, somewhere in Brazil, there will be a metal lithographer and amateur astronomer studying an eclipse of the sun. Abraham Oshinsky, an employee of Tin Plate Lithographing Co., Brooklyn, with a companion, set out some time ago with a jeep and telescopes, cameras and other equipment, for South America to study the phenomenon. They planned to take the Pan American highway and to spend about a month going and coming, with stops in Mexico and other places. The eclipse lasts about five minutes. Oshinsky is a member of the N. Y. Amateur Astronomers Association and secretary of the World Astronomy Club.

ml

Other foreign notes: The Karl Zeiss plant in Jena, Germany, is now being reactivated by Germans after most of it was dismantled by the Russians. Output of Zeiss lenses and other products is expected to be about 15 percent of pre-war. No deliveries till fall, though, boys. . . . The first postwar offset exhibition in Amsterdam, opened in April, and includes work from Great Britain, France, Sweden, Switzerland and the U. S. Sorry we can't give you an eyewitness report.

ml

Old litho stones using up valuable

storage space? You can pull proofs on thin acetate sheets (.001) and from these make contact negatives on orthochromatic film. Other methods include use of Ozalid material or special Vinylite sheets for accurate register. Then you can sell the old stones after saving the engravings. So reports a recent bulletin of the LNA.

ml

A son, Frederick, was born April 11 to Mr. and Mrs. Sidney Blau. Mr. Blau is associated with J. H. & G. B. Siebold Co., New York.

ml

Christmas packages, wraps and gift materials are now being pushed for next winter's holiday season by Schmidt Lithograph Co., San Francisco and L. A. in

beautiful four-color inserts in the advertising journals.

ml

The latest issue of "Good Impressions" external organ of the Associated Printers & Lithographers of St. Louis, is devoted to direct mail. From the appearance of the little publication we'd say it probably makes a "good impression" on most of its audience.

ml

Some talk of paper easing up a little, but lithographers tell us it ain't true and so do the mills. Maybe it ain't.

ml

Also lots of talk of volume leveling off, some presses idling, shops looking for work. But on several occasions we have had to help advertising agencies and other buyers locate a plant that could handle some fairly good sized jobs and it isn't easy.

ml

The "trout fishing gazette" from the North Woods hit our desk at presstime and that's why we didn't get out on time. We stopped to read it. Its proper title is the "Permanized Paper Quarterly" and among other things it announces a letterhead design contest open to anyone in the U.S.A. It's sponsored by the Letterhead Clinic of the Whiting-Plover Paper Co., Stevens Point, Wis., which publishes the "Quarterly." Very little about fishing in this issue, but we're waiting for the summer edition.★★

## What Kind of Calendar is Best?

**W**HAT type of wall calendar will win the competition for wall space in your customers' homes and offices next December? The answer is important to lithographers who specialize in calendar design and production. Edward Stern & Co., Philadelphia lithographers and printers, in a continuing survey of executive direct mail preferences, studied the calendar question and came up with the following points as reported in *Tide*:

Executives showed an overwhelming preference for the 12-leaf type of calendar with three months to a leaf (previous, current and succeeding months).

A calendar with 12 different

illustrations (a new one for each month) has a decided edge over the type using just one illustration throughout the entire year.

Most favored calendar is the one that is clear, useful and colorful, *not* elaborate or tricky.

Most people prefer large wall calendars (probably over 9"x12"), with a calendar pad that fills at least half of the total area.

Illustrations with little or no relation to the advertiser or his product will get a bigger audience than "nut & bolt" types. Almost one-third of the executives interviewed express no special preference, but of those who do, most choose "fine art" or pictorial reproductions.



## IDENTICAL TWINS...

*and tints of identical dots  
make the picture perfect*

**Du Pont Photolith Film** gives you sparkling halftone reproductions because it produces clean, sharp, hard dots correctly gradated and well defined. They reproduce all the beauty and detail of the original copy material . . . create a reproduction that lives.

Small wonder cameramen everywhere approve this fine film. They appreciate its characteristic hard dots, contrast, speed, wide latitude. They find helpful its quick-drying, easy-scribing, easy etching qualities. And convenient packaging is a time-saver in darkrooms. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware.

*In Canada: Canadian Industries, Ltd.*



## DU PONT PHOTOLITH FILM



BETTER THINGS FOR BETTER LIVING  
... THROUGH CHEMISTRY

(Listen to "Cavalcade of America"—Monday evenings—NBC)



"Lite-Lok" box pro-  
tects film . . . makes  
it easy to handle.





# ABOUT THE TRADE

## Awards for 4-Color Work

Awards of distinctive merit for outstanding craftsmanship in reproduction of original art work, displayed at the 26th Annual Exhibition of Advertising Art, were made at a special luncheon of the New York Art Directors Club May 14, and included two awards for four-color lithography. The Annual Exhibition, which opened April 25 at the Metropolitan Museum of Art, New York, will continue through June 1.

The awards jury, with Paul R. Lang of the Ketterlinus Lithographic Mfg. Co., Philadelphia, as chairman, consisted of: W. Arthur Cole, Photo Engravers' Board of Trade; George Welp, International Printing Ink; and Vincent Dunn, vice-president and art director of the Consolidated Lithographing Corp., Brooklyn.

Window display and 24-sheet poster exhibits are represented in the Art Directors' Exhibition only by transparencies, making it impossible to compare originals with reproductions. Awards, therefore, were not made in these two classifications.

Award winners in four-color lithography were: Chicago Rotoprint Co., Peter Helck, Artist; Tony Palazzo, Art Director; Esquire Magazine, Client; and Paper & Corrugated Specialty Co. Jan Balet, Artist; Robert Jones, Art Director; Columbia Recording Corp., Client.

## Record Meeting at Pittsburgh

What was said to be the largest graphic arts affair ever held in Pittsburgh was staged there recently, when 323 attended a meeting of the Pittsburgh Club of Printing House Craftsmen, co-sponsored by the Advertising Club, the PIA, Carnegie Tech, and other organizations. Feature was the showing of the Harris-

Seybold Co. motion picture "How to Make a Good Impression," and a talk by Ralph H. Randall of the Harris Company. The meeting was held at the Emerson Hotel. Others of the Harris Company who attended included Art Walker of the Cleveland home office, and Fred Raasch of the Philadelphia office.

## Haynes Builds; to Add 4-Color

Kenneth B. Haynes of Haynes Lithograph Co., Silver Spring, Md., announced during April that construction work had begun on an addition of 15,000 square feet of floor space. The building is being air-conditioned, and all departments, except the bindery and finishing rooms, will have humidity control in both summer and winter, he said. A new 50 x 69" four-color Harris offset press is scheduled for delivery to the plant in January, Mr. Haynes reports.

## Erects Coast Tin Litho Plant

A new plant, with 18,000 square feet of space, now being built at 200 Arden Drive, El Monte, Calif., will house a new western manufacturing unit of Advance Metal Lithographing, Inc., Long Island City, N.Y. The plant will handle lithographing of metal lids and caps for all types of glass containers for Pacific Coast manufacturers, and will also produce lithographed tinplate and black plate sheets, metal signs, toys and other products, an El Monte spokesman said. About 30 are expected to be employed in the new plant. T. H. Peters is manager.

## Hold Southwestern Conference

The Southwestern Graphic Arts Conference was to be held May 8, 9, and 10 at Wichita, Kan. With the theme "Forging Tomorrow's Markets," the program included a number of speakers and a special Craftsmen's Day program.



## Wins McCandlish Award

First prize in the 1947 McCandlish Awards was won by Raymond Gaeta, New York, for the above sketch for a 24-sheet poster. The five judges were (L. to R.): Walter Geohagen, Calkins & Holden; Mark Seelen, Outdoor Advertising, Inc.; Howard Scott, artist; Arthur T. Blomquist, J. Walter Thompson Co.;

and Fred S. Cannan, Sun Oil Co. The first prize was \$1,000. Second prize went to George C. Sulpizio, Philadelphia; third to Raymond Abbruzzi, Philadelphia. The awards are sponsored by McCandlish Lithograph Corp., Philadelphia.



# THE IMPORTANCE OF LITTLE THINGS



## *The Wheel . . .*

When prehistoric man accidentally discovered it easier to drag heavy loads over rounded stones than over a flat surface, little did he realize the importance this principle was to play in the development of civilization. His immediate descendants utilized a series of logs upon which to roll heavy objects. During the Stone Age, the wheel was tremendously improved . . . flat stones were chipped to form discs, then holes were cut in their centers for an axle. This is considered to be the first true wheel. Its principle is used in some phase of every industry.

Basically, lithographers' rollers are wheels of special construction designed for extremely specialized function. This adaptation of the wheel principle was invented over a century ago. Since that time, Bingham Brothers have produced good rollers for the lithographing industry. Today there is a Bingham Roller to meet any litho requirement, and to perform well under any specific condition of weather, ink, paper and varying printing speeds. Bingham Rollers are *good* rollers, and remember . . . *Good Rollers Create Good Impressions.*

*Call, Write or Phone for Service.*

**BINGHAM BROTHERS COMPANY**

Main Office 406 Pearl St., New York 7

Baltimore, Md

Newark, N. J.

Rochester, N. Y.

Philadelphia, Pa.

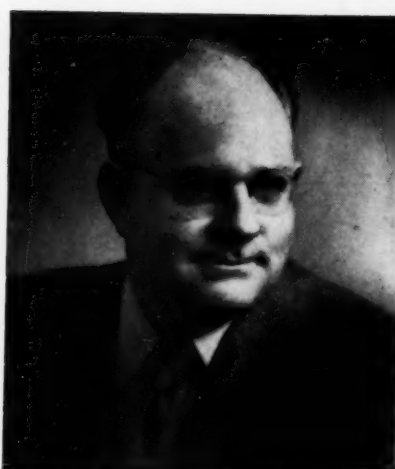




C. W. Dickinson



Ernest E. Jones



Charles V. Morris



A. Albert Freeman

## Dickinson Heads Books by Offset; Exhibit Opens

**C**LARENCE W. Dickinson, manager of the offset press division, R. Hoe & Co., New York, was elected president of Books by Offset Lithography, Inc., May 5, succeeding Harry A. Porter, vice president in charge of sales of Harris-Seybold Co., Cleveland. Ernest E. Jones, Graphic Arts Corp. of Ohio, Toledo, was elected vice president succeeding Mr. Dickinson, and Charles V. Morris, Reinhold-Gould, Inc., was re-elected secretary-treasurer. A. Albert Freeman continues as executive director.

The exhibit opened May 5 at the New York Public Library and was attended by representatives of the lithographic industry and book publishers and designers. The 66 selected books (listed here last month) were to remain on exhibit at the library until about May 24.

Another opening is scheduled for Chicago but the date and place had not been announced at press time.

Mr. Freeman presided at the opening affair and presented an annual report. He introduced Mr. Porter. Other speakers were Edward F. Blechta, New York manager of Magill Weinsheimer Co., and Larry June, June & Osborn.

Mr. June presented an outline of suggestions which he believed publishers should make to lithographers producing books. These included:

More uniform color throughout; more precision in mounting type and illustrations; more opaqueness in off-

set papers; new plate wetting method to keep moisture off paper; smaller and faster presses for smaller forms; more apprentices and more intensive training; the elimination of the need for special handling or preparation of any type or illustration merely because it is to be lithographed. "When these problems are met, offset will be used as much as any other process for book production," he asserted.

The Books by Offset president was introduced, and he adjourned the meeting.

### A Correction

In the list of selected books in the current Books by Offset Lithography exhibit, in April, page 36, the producer of the winning book "Beechcraft Bonanza Model 35" was listed as Western Litho Co., Los Angeles. The book was produced by Western Lithograph Co., Wichita, Kan. O. E. Wells is president of the Wichita firm.

### St. Louis Firm Opens Plant

Garison-Wagner Printing Co., St. Louis, held open house in its new home, 2018 Washington Avenue, April 15. The new building provides for 18,000 square feet and has the composing room, press room, bindery and mailing in progressive order all on one floor.

### Cavanagh in New Building

The Cavanagh Printing Co., lithographers, has moved from 4718 Natural Bridge to its new two story

building at 1523 N. 10 Street, St. Louis. The building is modern, air conditioned and equipped with fluorescent lights. Cavanagh formerly occupied two buildings, one on Page and the other on Natural Bridge. Both plants have now been consolidated at the newly equipped building.

### ATF Announces Appointments

Several executive appointments were announced by American Type Founders Sales Corp. during April. These include Louis A. Croplis, with ATF since 1925, as manager of the Cincinnati branch, succeeding Robert G. Marquardt, recently named vice-president and domestic sales manager; Alfred Heydenreich, formerly of Heidelberg Press, New York, as assistant foreign sales manager; Sylvester Rabadan, with the company since 1905 and in sales for 30 years, as credit and collection manager; and, Everett A. Damon, formerly with the old Damon Type Founders Co., and with ATF since 1941, as assistant domestic sales manager.

### Knellwolf Teaches Trainees

John Knellwolf, treasurer of the Litho Club of Philadelphia, is now in charge of the class of apprentice pressmen in the Philadelphia lithographic training program being carried on by employers and the union. The class toured the plant of the Crescent Ink & Color Co. April 19, and the visit was topped by a dinner with the class as guests of the company. The classes end in June.





We're Proud Too — To Serve You



**CRESCENT INK AND COLOR CO.**

**464 N. Fifth Street**

**Philadelphia**

Velvolith Offset Inks by Crescent are on their way. Watch for them.





### Roberts & Porter Takes to Wings

Roberts & Porter, Inc., lithographic suppliers, are now using an airplane to speed up trouble-shooting and service calls. Norman A. Mack, technical director (seated at controls, above), is

the pilot of the new plane. Standing behind him in the photo is Hugh R. Adams, Jr., president of Roberts & Porter.

### New Materials at Pkg. Show

New materials, many of them plastics, were shown at the Packaging Exposition of the American Management Association at Philadelphia during the week of April 8. Many of these new materials were exhibited in transparent packages and wraps for many types of products, and the plastic material carried lithographing or gravure printing in most cases. Among the exhibitors were Armstrong Cork Corp., Bensing Bros. & Deeney, Bingham Bros. Co., Champlain Co., Consolidated Lithographing Corp., Eastman Kodak Co., Einson-Freeman Co., General Printing Ink Div., International Printing Ink, Leeds Sales Co., Milprint Inc., Shellmar Products Corp., and Tompkins Label Service.

Personnel at the Consolidated Litho exhibit included Ralph D. Cole, Sidney Voice, Walter J. Ash, Henry Voice, Henry Topping, Jerry Greenbaum, Vincent J. Dunn, and George Raihle.

The Milprint display was attended by Roy Hanson, Shy Rosen, Lou Hart, Henry Jentzen, and Gil Meeteer.

Leeds Sales Co., recently appointed New York representatives for Rochester Lithograph Co., had the following on hand: C. M. Leeds, Robert C. Hazen, and E. E. Wirth, president of Rochester Litho.

Tompkins Label Service was represented by J. Kirby Tompkins, Floyd L. Tompkins, William H. Baile, Jr., Clarence Orth, and Miss Ruth Carroll.

Shellmar personnel included T. W. Koch, B. W. Martin, R. L. Lee, J. H. Huse, H. I. Phillips, T. R. Baxter, and W. L. Moore.

At the Einson-Freeman exhibit the following were present: N. J. Leigh, Ben Dreyfuss, Jack Walker, Ross Sandler, and Charles Fromme.

### Stockinger & Langbein to Move

Stockinger & Langbein Photo Litho Corp., trade platemaking shop located for 13 years at 30 East 21 St., New York, will move the latter part of May to new quarters at 157 Spring Street. Space will be about the same but the layout will be improved for more efficiency. Replacement of equipment, including arc lamps, vacuum frames, whirler, etc-

ing tables and sinks is planned. Frank Stockinger, Jr., of the company stated that further announcements will be sent to the trade as soon as the company completes its moving operations.

### May Heads Rising Co.

At a meeting of the Board of Directors of the Rising Paper Company, April 29, Fred E. May was elected president and general manager succeeding R. H. Dempsey, who died on April 15th. Mr. May started in the paper industry with the Strathmore Paper Company in 1907. In 1929, he joined the Rising Paper Company as a salesman and later was promoted to sales manager and first vice-president.

Mr. May states that no changes are anticipated in the policies of the company.

### Stern Expands, Will Add Presses

An additional 10,000 square feet of space, was added to the facilities of Edward Stern & Co., Philadelphia combination plant, early in May when the company took over another floor in the building it occupies at Sixth and Cherry streets. The preparation department now will be housed completely on one floor and the press department will occupy a separate floor. Three Miehle 61, two-color offset presses are scheduled for installation at Stern's this year, and a Monotype-Huebner photo-composing machine is to be added this fall.

### Lawson Appoints Lachapelle

David W. Schulkind, president, E. P. Lawson Co., New York, recently announced the appointment of Roland J. Lachapelle to the New England sales staff. Mr. Lachapelle is a native of Fall River, Mass., and attended LaSalle Academy of Providence. He is a graduate of the Montreal Technical Academy and now lives in Hartford, Conn. Mr. Lachapelle will handle the sale and servicing of Lawson cutters, multiple head drill slotter and multiple head round hole drilling machines in Vermont, the western half of Massachusetts and most of Connecticut.



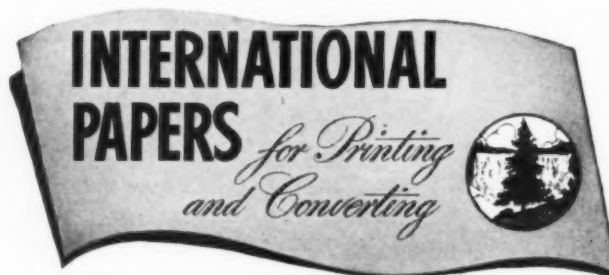


## GOING AT IT HAMMER AND TONGS

Never has the demand for paper and paper-board been so great. 1946 production shattered all records. Yet this year's schedules call for a 10% increase.

It is a huge task that the paper industry faces—a task that is complicated by a scarcity of raw materials. International's organization is putting forth every effort—with woodsmen, millmen, salesmen and distributors all cooper-

ating to meet the unprecedented demand. International Paper Company, 220 East 42nd St., New York 17, New York.





## Sperry Appoints Bamford



Arthur P. Bamford, (above) was recently appointed chief engineer of the Graphic Arts Section, The Sperry Corporation, E. G. Staude Division. Mr. Bamford has been associated with the industry since 1919, when he was employed by Nelson E. Funk. During the eight years following, Mr. Bamford designed and built special presses for printing postal orders in two color faces with one color on the reverse sides, old age pensions, check books, and money order receipt books. He also devised a special machine for printing and gumming stamped newspaper wrappers.

In 1927, when the Funk Printing Press Company was formed, Mr. Bamford was appointed chief engineer and secretary, which positions he held until 1930 when he joined Chambon Corporation as chief engineer.

Starting his own business in 1939, Mr. Bamford continued to design and build printing presses and acted in a consultant capacity in numerous printing press problems. Special units for cutting and creasing, window applying and bag fabrication were developed under his guidance. Mr. Bamford's company is known for the development of a machine for the printing, cutting, creasing and application of a window to the "Beechie" gum package.

## Greeting Card Assn' Meets

Lithographers specializing in greeting card production were expected to participate in the first annual convention of the Associated Greeting Card Distributors, to be held at the Stevens Hotel, Chicago, May 27 through June 1. Discussions were to center on trade relations in an effort to clarify the position of the jobbers with respect to the type of merchandise wanted. Improvement of quality, including paper stock used, and timeliness of the merchandise made available by manufacturers to the smaller distributors were to be stressed, with exploration of possibilities for production of holiday box assortments and other new lines ex-

clusively for the jobber trade. The association's point-of-sale display program also was to be presented.

Since organization a year ago, the Associated Greeting Card Distributors has grown from 20 charter members to over 50 members, according to George Kampe of Cameo Greeting Card Co., Chicago, one of the founders. Membership is open to jobbers doing not less than \$100,000 of business annually and catering to outlets, such as drug stores and gift shops, not served direct by the manufacturers.

Milton K. Harrington of St. Louis Greeting Card Co., St. Louis, Mo., is president and Aaron Sugar, Philadelphia distributor, is secretary.

## Montgomery Expands

A. J. Nelson, formerly with the Newman - Rudolph Lithographing Co., Chicago, has been employed by the Dorsey Montgomery Co., that city, as superintendent of their offset pressroom, the company announced recently. The company moved some time ago from 418 Market St., to a new location at 460 E. 30th St., where, through arrangements with the previous tenant, the Stanley Wessel Co., larger quarters, all on one floor, and with an air conditioned pressroom, were made available. Additional mechanical facilities are to be installed when possible, Mr. Montgomery said, to handle his growing business of producing books, greeting cards, calendars and advertising material.

## Plan Phila. Photo Dinner

The Second Annual Photographic Arts Dinner is planned for Monday, June 5 at the Benjamin Franklin Hotel, Philadelphia, and several men from the lithographic industry are prominent in the arrangements. These include George Stiteler, Walter Kaiser, Joseph Winterburg and John Whitecar.

## Ga. Firm Has New Press

A new 35 x 45" Harris offset press was installed recently in the plant of Commercial Printers, Inc., Columbus, Ga., J. Tom Morgan, Jr., president, reports.

## Metropolitan Assn. Re-Elects



James L. Murphy (above), Consolidated Lithographic Corp., Brooklyn, was re-elected president of the Metropolitan Lithographers Association at its annual meeting held at the Lotos Club, New York, April 8. Other officers re-elected were William H. Walters, U. S. Printing & Lithographing Co., vice president, and George Schlegel, III, treasurer. Walter E. Soderstrom continues as executive director, William J. Stevens, executive secretary, and Daniel Arvan, legal counsel. Members of the executive committee include: Paul R. Cooke, Tooker Lithograph Co.; Victor Friedman, Crafton Graphic Co.; W. H. Glover, Sweeney Lithograph Co.; R. R. Heywood, Jr., R. R. Heywood Co.; George C. Kindred, Kindred, MacLean & Co.; Paul R. Miller, American Colortype Co.; Herbert S. Nemeroff, Lutz & Sheinkman; Angelo Pustorino, Daniel Murphy & Co.; J. B. Smith, Jr., Photo Reproduction Corp.; R. F. Towner, Jersey City Printing Co.; William Winship, Brett Lithographing Co.; and William J. Volz, Sackett & Wilhelms Lithographing Co.

The association adopted a program of activities presented by Mr. Kindred, chairman of the program committee. In recommending the program Mr. Kindred commented, "the prime function of the association has been to negotiate labor contracts with the Union. Due to the growth of the membership, seventy-seven members now, it is the opinion of the program committee that a well rounded program of other activities should be formulated, adequately financed, and made available to all members.

"During recent labor negotiations the services of the association were placed at the disposal of non-members. We feel that the time has come, however, to draw the line and if a company requires assistance they should join."

The Committee's recommendations for a program of activities includes:

1. Negotiating labor contracts with the union.
2. Servicing these contracts throughout the year on behalf of the membership.
3. Assisting members with information on cost systems.
4. Assisting and advising members on trade practices.
5. Encouraging the training of apprentices and in general to serve members on any broad problems which might affect the membership at large.



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The Electron-o-plate builds up the non-printing area of your lithographic plate and causes the printing image to become recessed below the surface. This

eliminates ink roller, dampener and blanket abrasion, increases plate life 300 to 400 per cent, and provides an actual well that makes possible the transfer of up to twice the amount of ink. The growing list of satisfied Electron Lithoplate users attest to these facts.

We are now accepting orders for the Electron-o-plate apparatus in all sizes ranging from 17 x 22 up to 44 x 64 for either A.C. or D.C. operation. Place your order now to insure early delivery.

*Electron-o-plate—The modern way to make plates*



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## Over 250 Attend Wisconsin Graphic Arts Event

**M**ORE than 250 Wisconsin printers, lithographers and allied tradesmen attended the Second Annual Graphic Arts Conference in Milwaukee on March 29. Sponsored jointly by the Graphic Arts Association of Milwaukee and the University of Wisconsin School of Commerce, the conference included discussions on current problems of the industry, and talks by several members of the graphic arts field.

The session was opened by Arthur A. Wetzel, president of the Milwaukee Graphic Arts Association, who, in turn, presented the first speaker, Fay H. Elwell, Dean of the University of Wisconsin School of Commerce. Dean Elwell told of the state school's interest in the graphic arts industry, and said that the university participated in the conference as a part of its program of cooperation with industry.

Dr. Russell E. Moberly, director of the Industrial Management Institutes of the university, spoke on plant safety. Dr. Moberly brought out the fact that 30 out of every 330 industrial accidents are major, and one of these accidents results in a fatality. Preventing accidents in printing plants begins with "good housekeeping" and strict adherence to all rules of safety, according to Dr. Moberly.

Dr. Robert N. McMurry, Chicago, a personnel and industrial relations consultant, discussed many of the personnel problems encountered by members of the graphic arts industry. Dr. McMurry suggested that printing plants should set up a merit rating system for evaluating the abilities of their employees.

Speaking on "The By-Products of a Cost System," W. L. Liggett, vice-president and general manager of the Wisconsin Cuneo Press, said that most printers are cost-conscious, but that they do not take full advantage of the information obtained. "For example," Mr. Liggett pointed out, "cost figures should not only show general profits and losses, but should also show which customers are profitable, and which salesmen bring in the most profitable business."

"Selling—It's Here Again" was the theme of a talk by W. D. Molitor, director of sales for Edward Stern & Co., Inc., Philadelphia. "Salesmen should be trained to know more than their customers," said Mr. Molitor. "Instead of just being order-takers, as is the case in many instances, salesmen should, by study of client's needs and markets, be in a position to assist their customers with their sales plans." Mr. Molitor also advocated a stricter censorship being maintained by printers in general. He cited the fact that some printers will not hesitate to produce material which would be turned down by reputable magazines.

Sam Weil, treasurer and production supervisor of the Keller-Crescent Co., Evansville, Ind., discussed the importance of planning. He stressed the importance of using a budget control system. "If you know where you're going ahead of time," said Mr. Weil, "you have a better chance of getting there."

"The Printer and His Banker" was the title of a talk by Rex Reeder, executive vice-president of the Marine National Exchange Bank, Milwaukee.

Reeder. "Get to know your banker before you need money," suggested Mr. Reeder. "Not only can your banker be helpful from a financial standpoint, but he has sources of information on many types of businesses. Printers should avail themselves of this information." Because of changing conditions, Mr. Reeder advised care in the making of loans based on capital assets.

The conference concluded with a talk on apprentices, by L. E. Oswald, treasurer of the E. F. Schmidt Co., Milwaukee. Mr. Oswald, who is chairman of the Milwaukee Lithographers Apprenticeship Committee, said that more apprentices are needed in the graphic arts industry now than ever before. None were trained during the war years, and not enough are in training at the present time to replace journeymen who will leave the industry during the next five years.

### Photo Engraver Goes Offset

The Krus Engraving Co., Milwaukee photo engraver, recently announced the opening of an offset platemaking service.

### Edw. L. Hall, U.S.E., Dies

Edward L. Hall, manager of the Whitcomb Envelope Division, United States Envelope Co., died April 22, the company announced.

## Trade Events

**Lithographers National Association**, annual convention, Saranac Inn, Saranac Inn, N. Y., June 3, 4, 5, 6.

**International Association of Printing House Craftsmen**, annual convention, Grand Union Hotel, Saratoga, N. Y., Aug. 31, Sept. 1, 2, 3.

**Printing Industry of America**, annual convention, French Lick Springs Hotel, French Lick, Indiana, Sept. 22, 23, 24, 25.

**National Association of Photo-Lithographers**, annual convention and industry exhibit, Hotel Book Cadillac, Detroit, October 22, 23, 24, 25.

**National Association of Litho Clubs**, annual convention, Congress Hotel, Chicago, Saturday, January 28, 1948.





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Rigid, all-metal construction; individually adjusted 4-point suspension camera bed; precision-ground mono-rail and tracks full length of the bed for lens

and copy board stands; vibration-free carriage; lens board, copy board, screen holder, and ratio focusing-tape controls all centered conveniently in darkroom; counter-balanced copy holder tilts to horizontal at easy-working level, takes copy up to  $\frac{1}{2}$ " thick and can be quickly adapted to transparency copy.

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**ATF** also makes complete equipment for the lithographer from sheet-fed offset presses to large web-fed, multi-color presses, and offset platemaking equipment, in matching sizes.

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BRANCHES IN PRINCIPAL CITIES

MODERN LITHOGRAPHY, May, 1947





omer hill

*Evacuatio alvi res consuetudinis est*



---

*This distinguished example of offset lithography in 12 colors is reproduced through courtesy of WYETH INCORPORATED, of Philadelphia, well known manufacturers of pharmaceuticals, biologicals and nutritional.*

*It was used as the cover for a mailing on PETROGALAR, the company's product for the management of constipation.*

*The classical inscription for a sun dial is Horas non numero nisi serenas—I keep time only when the sun shines. The company substituted a caption more appropriate to their product—Evacuatio alvi res consuetudinis est—which translated means Bowel movement is a thing of habit. "Habit time" is the PETROGALAR slogan and is well symbolized by the sun dial.*

*Homer Hill was the artist. He was born in New Jersey and studied at the New York School of Applied and Fine Arts. He works at home, which is Sleepy Hill Farm, Livingston, N.J.*

*The lithography is the work of the American Colortype Company, Clifton, N. J.*

*Richard Roley, at one time editor of  
MODERN LITHOGRAPHY,  
is advertising manager for Wyeth Incorporated.*

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# LITHO CLUB NEWS

## Baltimore Crab Feast July 19

The annual Baltimore Litho Club crab feast is to be held Saturday, July 19, Norman Heath, club president, announced in April. Ed Steinwedel, Crown Cork & Seal Co., is general chairman and Tom Bowden is assisting.

The club's final meeting of the season was planned for May 19 at the Park Plaza and was to be devoted entirely to fun under the name "Frolic Night." A dinner and varied program was planned.

The April meeting was featured by a talk and exhibition of unusual lithographic work done on textiles, plastics and other materials, with Harvey Glover, president of Sweeney Lithograph Co., Belleville, N. J., as the speaker. Mr. Glover displayed lithographed table cloths, napkins, silk maps, nylon and linen materials. Special interest was shown in a lithographed plastic artificial eye produced for the medical profession. Surprise was also shown when Mr. Glover unfolded a single press sheet, completely lithographed, but twice the size of the largest press capacity. The sheet had been folded in the center and run through a big offset press twice, he explained, producing a continuously printed sheet double the size of the press capacity. The speaker expressed confidence in the future of offset lithography.

## Paul Speaks at Detroit

Vic Paul, International Printing Ink, was the speaker at the April 10 meeting of the Litho Club of Detroit in a double feature attraction with the IPI motion picture "Keeping in Touch." Mr. Paul's subject was "Ink Making and Color Matching." About 45 attended the event which was held at Carl's Chop House, 3020 Grand River.

Bruce Bivens, club secretary, announced that the next meeting, May 8, was to be a closed business session

in which the club's constitution and by-laws would be completed.

## Form Boston Litho Club



A new club, the Litho Club of Boston, was organized May 1, the National Association of Litho Clubs announced. Charles E. Mallet (above), Rand Avery-Gordon Taylor, Inc., was elected temporary chairman, and Ed Harnish, Tichnor Bros., was named acting president. Eighteen attended the meeting which was held in the Rand Avery-Gordon Taylor plant.

William J. Stevens, president of the NALC, attended the organization meeting, outlined the procedure of forming a new club, and conducted the election of temporary officials.

Besides the officers named, A. E. Heubach, Rust Craft Publishers, Inc., was named temporary secretary; James Haydock, Forbes Lithograph Co., is acting vice president; Joseph Ulrich, acting secretary; and Douglas Reilly, acting treasurer. The board of governors includes E. Harnish, Phil Kirby, and Raymond Faulkner, who will serve one year; James Haydock, Al Heubach and Charles Mallet, who will serve two years; and Joseph Ulrich, Douglas Reilly and James Beldotti, who will serve three years.

From time to time during the last few years, many people in the lithographic industry in the Boston area have felt the need for a local litho club. Mr. Stevens said. Recently inquiries became so persistent that a survey among the plants was made. This resulted in the immediate return of over 100 signatures from lithographic craftsmen who would be interested in joining such a club, and promises from many others who said they would join once the club was formed, he reports.

## MacMillan at Washington, May 27

Commander Donald MacMillan, arctic explorer and lecturer, will present an illustrated talk at the May 27 meeting of the Washington Litho Club, a meeting planned as a ladies night and the highlight of the season. The meeting is planned for the Hotel 2400 and wives and guests are invited.

At the club's April meeting, Dr. Anthony George, Sinclair & Valentine, discussed lithographic platemaking before an audience of about 85 at Hotel 2400.

William J. Stevens, president of the National Association of Litho Clubs, was a guest at the meeting and spoke briefly on the program of the NALC, and its future plans. Paul Heideke, club president, presided.

New members added to the club are: G. J. Shibley, Columbia Sales & Service Co.; and William G. Rodgers, Russell H. Moxley, and Roul Duane Goehrig, all of the U. S. Navy Hydrographic Office.

A golf match between the Washington and Baltimore clubs was scheduled to be held at the Prince George Country Club, May 7. Al Tucker, was chairman.

## NALC Will Meet at Congress

The Congress Hotel, Chicago, will be the location of the third national convention of the National Association of Litho Clubs in January, 1948, it was announced from Chicago last month by James J. Spevacek, president of the Chicago Litho Club. Wm. Julin of Gunthrop-Warren Printing Co., and vice-president of the Chicago club is chairman of the local convention committee which engaged the hotel and is working on other arrangements for the coming meeting.

## N. Y. Outing Held May 17

The outing and shore dinner of the New York Litho Club was planned for Saturday, May 17, at Hawthorne, N. J., as the final activity of the club for the current season. This replaced the regular meeting for May. A program of noon breakfast, baseball, quoits, and a shore dinner





# Baldwin Brevities

By SAM HIMMELL

## HEADLINES - "At A Glance"

... **Pulp & Paper**—U.S. Paper & Paperboard Production first 3 months 5,176,832 tons; almost a million tons greater than entire '46 production of Canada, the next largest producer ... **Paper Industry 106.5% capacity for March**; pulp supplies plentiful; Mills that make their own pulp have pulp, those that don't are on hand-to-mouth basis; **chemicals chief worry of all the mills** ... **Pulps of dissolving grade** for Rayon handicaps many paper mills; **Sweden also shifting** lots of wood-pulps to similar grades, but the great South is going full-blast on pulp production for paper ... **Fine Paper backlog of orders easing**; production more than 12% over last year. **Increased production** is bringing about competitive conditions again ... **Lumbermen anticipate Peak Production** in '47. **Lumber Prices definitely on the wane**. **Oregon Pulp & Paper Co.** ordered 10% drop in prices of their lumber division. **Lumber Mills' By-Products from Refuse**, a bonanza ... **Canadian Newsprint Mills** will speed running from 1500 feet a minute to 2000 feet ... \$90. ton for newsprint widely criticized.

... **Graphic Arts**—No spot in all the world uses as much paper as Metropolitan New York, with 4300 Printers and Lithographers; 500 Bookbinders, Engravers and Electrotypers; 400 Advertising Agencies; 2100 Magazine and Book Publishers, and two or three thousand miscellaneous buyers of paper: 37 Newspapers, with a daily circulation of about 6,500,000 enlighten the 9,700,000 people in the Big-Town; but, "the town seems empty since Murray and Arthur Schlosser left us so sadly"—"Warm summer sun, shine kindly here; Warm Southern winds blow softly here; Green sod above lie light, lie light. Good-night, dear friends, Good night, good night."

... **State of the Union**—War Assets Administration surplus sales hit 16 billions, 13 billion more to go; trying hard to get rid of 1500 industrial plants ... **Bank of America**, is the World's Biggest Bank ... 18 Leading Companies have more than 4 million stockholders. A T & T is the largest with 700,000 or more; **General Motors** next with more than 450,000 ... Automatic Dial for Long Distance is on the way ... **Raw Materials** including Farm Products will decline sharply

... **Fats & Oils** that makes for cooking will sell for cheaper, and Grocery Bills will soon be a pleasure ... **Apple Pie** is still the Champ but to me **Pretzels**, look the most glamorous ... **Frozen Food Packers in '47**, will give you much better quality for much better prices, and you'll soon be able to celebrate **Passover**, without beatin' it away; **Kosher Frozen Foods** got gefulte fish; potato pancakes; stuffed cabbage; pot roast, an' "kreplacs and knishes"; **all you need to do is to eat an' eat an' eat** ... **Nylon in Sheep's Clothing**; you'll soon buy soft "wool" socks, **only there'll be more nylon than wool** ... **Door Bells** will chime as salesmen lean on 'em again, with special premium offers to the "balky buyers" to get the dollar; but, if it's murder yer wantin', be sure to pick the right State—25 States will "spark" ya; 8 will "swing" ya; 8 will "gas" ya; 6 will "jug" ya for life, an' one state will give ya the option of gittin' shot or bein' swung; or both.

... **One World**—World Bank opens it's Vaults to "One World" ... **Italy** is still a losing proposition—**France** skating on thin ice, getting nowhere—**Holland's loss** of overseas profits, hurts—Ireland is the "land of plenty" compared to England—**Argentina's** going industrial—**Russia's Production** is poor and food isn't plentiful. Only U.S. has the money and the goods galore ... **The Battle Cry of Peace**—England is playing God Save the King—France, the Marseillaise—Russia, the Internationale, and the U.S., the Star Spangled Banner ... **Marie Kaye of Consolidated Litho.** writes, she read somewhere where it sez, "there's 640,000 different kinds of fun-loving insects playin' aroun' in the world; What Joy!!!"

... **Celebrities off Parade**—When Marshal Foch, Hero of World War I, visited the Grand Canyon, Colonel John R. White, who spoke French fluently, hung breathlessly on the Marshal's words as he turned to him after a long scrutiny of the depths below. "Now," thought the Colonel, "I shall hear something worthy of passing along to my children and my grandchildren." Said the Marshall with a sigh, "What a beautiful place to drop one's mother-in-law!"

... **Taint right!!** ... **Win With Baldwin.**

## Baldwin PAPER COMPANY Inc.

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(Advertisement)



was planned. John Maguire, Offset Engravers Associates, was in charge of reservations, and Ted Broadston, Vulcan Proofing Co. was general chairman. He was assisted by Walton W. Sullivan, Tooker Litho Co., and Joseph Caruso, Business Letter Service.

At the club's April 23 meeting, the subject of lithography was laid aside for the evening and the operation of the Federal Bureau of Investigation was discussed by Thomas G. Spencer, special agent of the F.B.I. A crowd of 112 attended the meeting which was held at the Building Trades Club.

Edward F. Barker, A. J. Lipp Co., and Bernard Jacobson, L. H. Philo Corp., joined the club.

#### Milwaukee Bowls Chicago

A six-point lead on total pins gave the Milwaukee Litho Club the decision in the bowling match with the Chicago Litho Club, April 19, even though the Chicagoans won two out of the three games played.

Milwaukee's high men and their points were: Irwin Simon, 582; Elmer Bohlein, 572; Ben Steibe, 570; Elmer Kramer, 455; and Mr. Lindauer, 451. Chicago's high point men were: John Resner, 580; Glen Dahling, 540; James J. Spevacek, 526; Ed Payne, 513; Carl Erickson, 464.

Scene of the contest was the Chicago Arena alleys and following the match the crowd of over 100 adjourned to the Furniture Club across the street, for a dinner. Following the welcoming address by James J. Spevacek, president of the Chicago Club, David Rapport, of Rapid Roller Co., related some humorous anecdotes, and several vaudeville acts were presented.

Milwaukee's delegation numbered 31 including the club president, Harry Quadracci, and secretary, Howard Buchta. Elmer Bohlein was the Milwaukee team's captain and Carl Erickson captained the Chicagoans. Credit for the smooth progress of the day's program was given Ed Payne of the Gerlach-Barklow Co., Joliet, chairman, and his assistants on the committee on arrangements.

#### Phila. Hears How Press is Built

William Gegenheimer, offset press engineer who saw his first offset press in 1905 and who in 1906 ran the first offset press to be installed in New York City, and his son, Harold, engineer with the Printing Machinery Division, Electric Boat Co., manufacturers of the Willard offset press, composed a father-and-son speaking combination at the April 28 meeting of the Litho Club of Philadelphia. "How an Offset Press is Built" was their subject. The elder Mr. Gegenheimer began the symposium by outlining the history of the offset press, and explaining how it was designed from some of the principles of existing type presses in 1905. He told of experiments with stone cylinders, and related that he saw his first photographic litho plate at the Courier-Journal in Buffalo. Tracing the development up to the present, he turned the microphone over to his son who conveyed some idea of the complex considerations involved in planning and engineering a modern offset press.

The first problem, he said, is what size to make the press. Then come the cylinders which are the heart of the press. They are made of high tension cast iron, heat-treated to relieve stresses, ground to fine tolerances and balanced. Then come the bearings, the tripping mechanism, the dampening system, the inking system, the feeder and the delivery. All must be simple, effective, easily accessible and give trouble-free operation, which involve a great many problems, he explained. He told what was involved in changing a press' printing capacity by one inch.

A series of questions from the floor concluded the meeting after the speakers had alternated on various phases of the subject.

Joseph Mazzaferri, Graphic Arts, Inc., the club's vice-president, presided in the absence of Elmer Strange, Alpha Litho Co., president.

William J. Stevens, president of the National Association of Litho Clubs, and former president of the Philadelphia club, talked briefly, and reported that a new litho club was to

be formed early in May in Boston.

Charles H. Lang, Dunlap Printing Co., a new club member, was introduced.

The club's annual outing is planned for Saturday, June 21 at Medford Lakes, N. J., where it was held last year.

### LITHO CLUB GUIDE

(Most clubs adjourn for the summer months except for outings.)

#### BALTIMORE

T. King Smith, Secy.  
1613 Holbrook St.,  
Baltimore, Md.  
Meets 3rd Monday, Park Plaza.

#### BOSTON

A. E. Heubach, Temp. Secy.  
Rust Craft Publishers, Inc.  
100 Washington St.  
Meetings announced locally.

#### CHICAGO

Elmer Schmalholz, Secy.  
Chicago Planograph Co.,  
517 S. Jefferson St., Chicago 7.  
Meets 4th Thursday, Bismarck Hotel.

#### CINCINNATI

Louis Weiss, Secy.-Treas.  
Progress Lithographing Co.  
Main Street  
Reading, Cincinnati, Ohio  
Meets 2nd Tuesday, Dan Tehan's Restaurant.

#### CONNECTICUT VALLEY

Roger Bartlett,  
Meriden Gravure Co.  
Meriden, Conn.  
Meets 1st Friday, March, May, Sept., Nov., and  
sometimes other months, City Club, Hartford.

#### DAYTON

Harold W. Holland, Secy.  
1112 Kemper Ave., Dayton 10.  
Meets 1st Monday, Suttmillers Restaurant.

#### DETROIT

R. B. Bivens, Secy.  
12745 LaSalle Blvd.  
Huntington Woods, Mich.  
Meets 2nd Thurs. at Carl's Chop House.

#### MILWAUKEE

Howard C. Buchta, Secy.  
E. F. Schmidt Co.  
341 N. Milwaukee St., Milwaukee.  
Meets 4th Tuesday at the Boulevard Cafe.

#### NEW YORK

Gerald L. Urban, Secy.  
Brett Lithographing Co.  
Skillman Ave. & Pierson Pl.  
Long Island City 1, N. Y.  
Meets 4th Wednesday, Building Trades Club  
2 Park Ave.

#### PHILADELPHIA

Joseph Winterburg, Secy.  
622 Race Street,  
Philadelphia 6.  
Meets 4th Monday, Poor Richard Club, 1319  
Locust St.

#### ST. LOUIS

Harold Rohne  
Letterhead & Check Corp.  
2940 Benton St.  
Open meetings in Feb., April, June and Aug

#### SAN FRANCISCO

Wm. Fennone, Temp. Secy.  
Lehmann Prtg. & Litho. Co.  
2667 Greenwich St.  
San Francisco, Calif.

#### TWIN CITY

N. Henry Eriksen, Pres.  
4117 Upton Ave., South  
Minneapolis 10, Minn.  
Meets last Thursday of month.

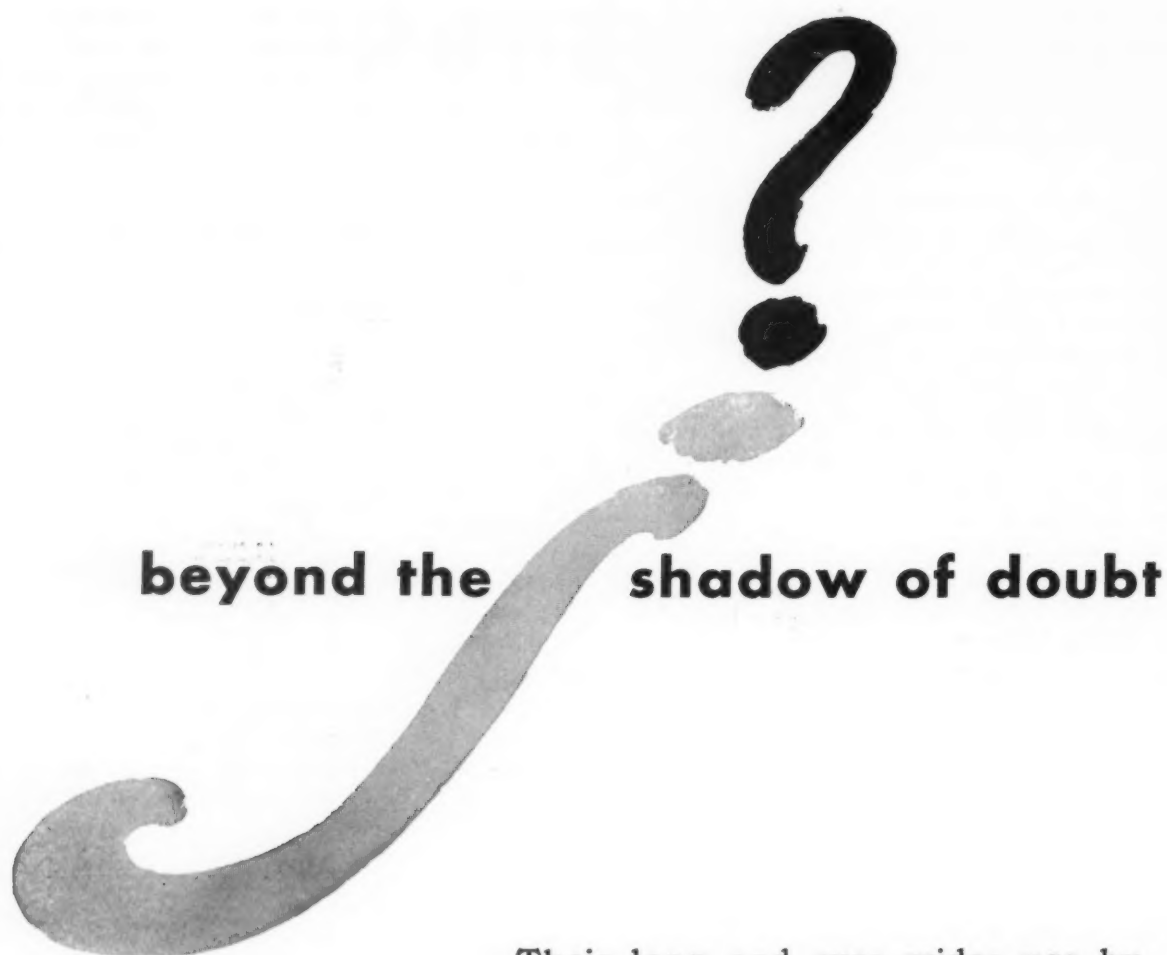
#### WASHINGTON

John Davis, Secy.  
Guthrie Lithograph Co.  
1150 First St., N.W.  
Meets 4th Tuesday, Hotel 2400 (N.W. 16th  
St.)

#### NAT'L ASS'N. OF LITHO CLUBS

Ken O. Bitter, Secy.  
523 Wilton Road,  
Towson 4, Md.





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### Dorst Speaks at Dayton

Paul W. Dorst, Lithographic Technical Foundation, and a contributor to *Modern Lithography*, presented an illustrated discussion on lithographic grained plates at the April meeting of the Dayton Litho Club. Mr. Dorst showed a series of slides on grain and discussed the work being done by the Foundation on graining. Mr. Dorst also told of his experiences as a trouble shooter in lithographic shops. A question period followed.

The club planned a ladies night for May 5 at the National Cash Register Co. Dinner at 6:30 was to be followed by a typical club meeting, with Maurice Trauet, art director, National Cash Register, and Mahlon Hipple, art director, Drury Printing Co., as co-speakers. Entertainment and several surprises were scheduled, O. G. Fricke, Jr., said.

### Conn. Outing is Aug. 23

The annual outing and lobster roast of the Connecticut Valley Litho Club is scheduled for Saturday, August 23, the club announced. The event will be held at Turner Park, Longmeadow, Mass., where previous outings have been held. Joe Siracuse, A. D. Steinbach & Son, New Haven, is chairman of the games and athletics. A softball game between teams representing Massachusetts and Connecticut lithographers usually features these outings.

### St. Louis Hears Two Speakers

Leo Zappe of the DuBois Co., and Andrew Broadston of the Litho School at the Ranken Trade School, were speakers at the April 3 meeting of the St. Louis Litho Club. Mr. Zappe talked on lithographic wash-up solutions, and Mr. Broadston outlined the history of lithography. About 50 persons attended.

The club's May meeting was to be a closed business session.

### Twin City Visits Schools

A tour through the Dunwoody School, which includes a large lithographic department, featured the April 24 meeting of the Twin City Litho Club, Harold Johnson,

secretary-treasurer, reported. At a previous meeting held March 28, 16 club members met and discussed the club's by-laws and other business. The meeting was at Eschlinger's Cafe.

Al Leavitt, club president was appointed hospitality chairman, and two members were added to the roster. They are: Vernon J. Roufs, Delux Check Printers; and J. D. Jurisch, McGill Litho Co.

The May meeting was to be centered around the subject of lithographic inks.

### Club Tours Champion Mill

John Schuller, Champion Paper & Fibre Co., was host to the Cincinnati Litho Club for dinner at the Vernon Manor, April 22, preceding a tour through the Champion mill at Hamilton, Ohio. Prior to the tour a motion picture was shown depicting logging operations and the manufacture of pulp.

The club's next regular meeting date was May 13 at Dan Tehan's Restaurant, when a program was to be centered around some material from the Lithographic Technical Foundation, educational chairman Frank Petersen, Cincinnati Lithographing Co., reported.

### Craftsmen Meet in N. Y.

Craftsmen of the Second District were scheduled to convene in New York at Hotel Pennsylvania, Saturday, May 24 for a one-day conference. Following registration and a luncheon, an afternoon program was to include the following talks: What's Ahead in Paper, by Harold H. Holden, Oxford Paper Co.; Typography for 1947, by Charles J. Felten, Kurt H. Volk, Inc.; and Modern Aids to Better Printing, a symposium and exhibition of new and improved devices which increase production, with Russell J. Hogan as coordinator.

### Appoints St. Louis Firm

Acme Paper Co., St. Louis has been appointed a distributor of Champion mill brand papers, it was announced in April by the Champion Paper & Fibre Co.

### USE Stabilizes Prices

United States Envelope Co., in response to the administration's plea for price stabilization is announcing through its trade advertising a policy of holding to prices as established last December. The company's statement follows:

Since we issued our last Price List No. 76, effective December 2, 1946, we have received advances in prices from nearly all of our sources of supply for paper and other materials. Also there have been increases in transportation costs. We have not advanced our prices to you, to take up these increased costs to us, but we have absorbed them. These increased costs to us now amount to the rate of approximately \$700,000 yearly.

After careful consideration, we have decided to maintain prices in our present No. 76 Price List, dated December 2, 1946, until further notice.

Our present policy of price prevailing, as printed on page 2 of our present No. 76 Price List, is hereby discontinued. All orders accepted in the future will be entered and billed at firm prices until further notice.

Although the demand for our products continues to be greater than our ability to produce and supply, we are making the above contribution as our part in helping to stem the present trend of advancing prices, which, if continued, we believe will prove harmful to the general economic condition of our country.

### Offers Classes in Paper

Papermaking from trees to the trade is covered in a course being offered by Baldwin Paper Co., New York, to persons in the graphic arts industry. Started several years ago as a training course for members of the Baldwin staff, the course this year was opened to others who were interested. Bernie Blausen, vice-president, is in charge, and the class meets Thursdays from 12:30 to 1 P.M. Information is available from the company at 233 Spring Street.

### Open House at St. Louis

One hundred and eighty-five persons attended the formal opening April 24 of the lithographic school sponsored by the Associated Printers & Lithographers of St. Louis. Although some classes have been under way since last fall the school was formally opened and shown to the industry last month. It is located at the David Ranken, Jr. School of Mechanical Trades, 4431 Finney, St. Louis 8, Mo.



# LAWSON "38"

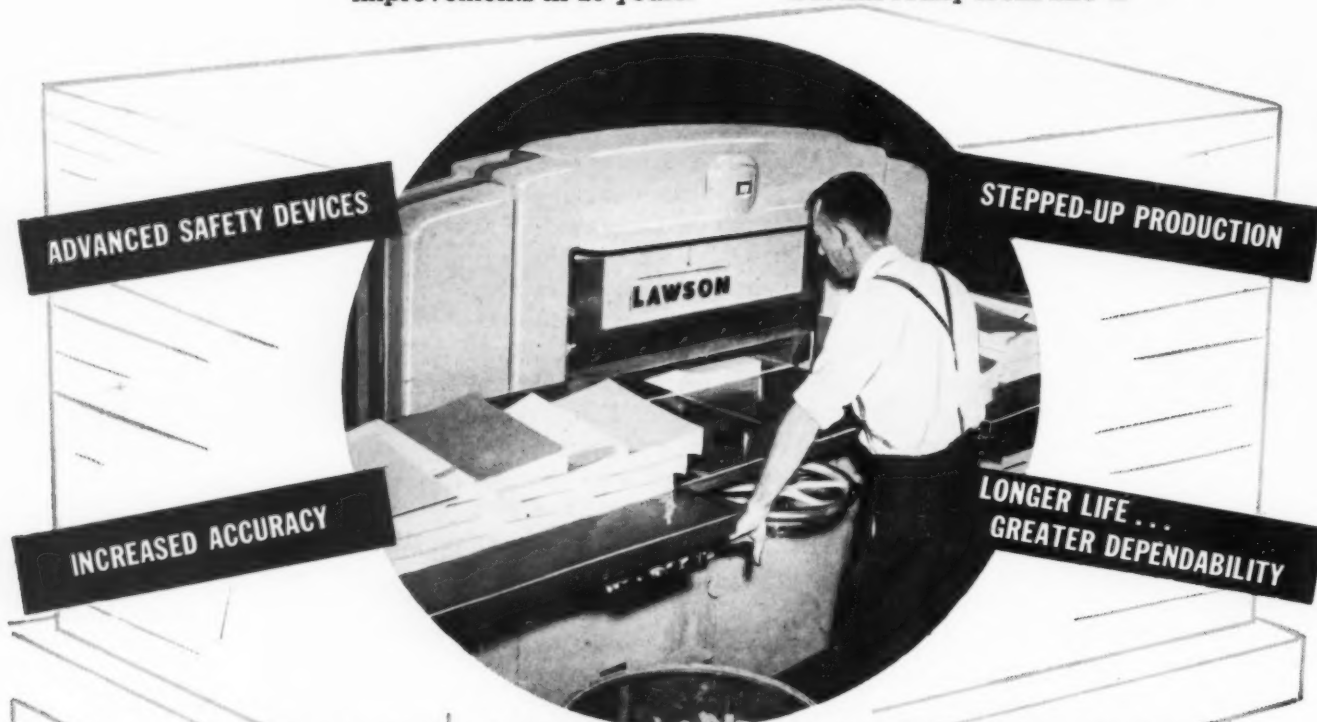
*Now... Tested... now* **ACCEPTED!**

NEW YORK, N. Y. "Could not resist calling to let you know that the cutter works beautifully."

ATLANTA, GA. "The Lawson "38" offers the first real paper cutter improvements in 25 years."

SAN FRANCISCO, CALIF. "I had no idea it would be as wonderful as it really is."

DENVER, COLO. "I have seen many other cutters in my time, but this really looks like 'it' "



CHICAGO, ILL. "Men from other printing establishments, together with representatives from printer's supply houses have remarked very favorably about its performance."

YANKTON, S. D. "If anyone from this territory should inquire about your Lawson "38" cutter, please feel free to have him come to Yankton and see your machine in operation."

PHILADELPHIA, PA. "My Lawson Cutter is doing an excellent job."

NEW HAVEN, CONN. "Your direct drive with the motion in only one direction is the greatest improvement in cutters I've ever seen."

● GET IN TOUCH WITH OUR NEAREST OFFICE OR DISTRIBUTOR TODAY! You owe it to yourself to see this truly modern paper cutter in action. Lawson 44" & 50" models with motor controlled back gauge and automatic spacing as optional equipment - READY SOON!

Main Offices and Showroom: 426 WEST 33rd STREET, NEW YORK 1, N. Y.

#### EXCLUSIVE DISTRIBUTORS

HARRY W. BRINTNALL CO., INC. . . . Los Angeles, San Francisco, Seattle  
A. E. HEINSOHN PRINTING MACHINERY . . . . . Denver, Colo.  
TURNER PRINTING MACHINERY, INC. . . . . Cleveland, Chicago, Detroit  
SOUTHEASTERN PRINTING SUPPLY CO. . . . . Atlanta, Ga.  
SEARS, LIMITED . . . . . Toronto, Montreal, Winnipeg, Vancouver



NEW YORK • BOSTON • PHILADELPHIA





## EQUIPMENT & BULLETINS

### Issues Book on Layout

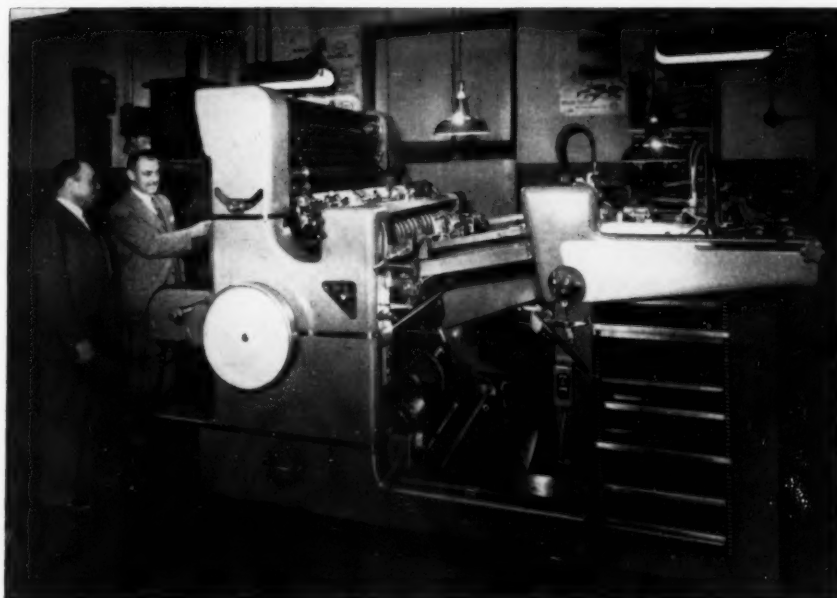
The Champion Paper and Fibre Co., Hamilton, Ohio, has just published the second volume of the *Stet* Library of Editorial Aids. Called "House Magazine Layout: Format, Design and Typography," it is a companion piece to "House Magazine Copy," previously issued. Distribution of House Magazine Layout is being made upon request to company editors, journalism schools, and others interested in corporate journalism. It is an 8½ x 11, 48-page book printed in two colors, bound in heavy cover stock. The author is K. C. Pratt, *Stet's* editor. The book describes the standard types of modern company publications, discusses the elements of good design and layout, treats type from the standpoint of identification and proper usage. Copies are available free upon request to the Champion Advertising Department, Hamilton, Ohio, while the supply lasts, the company said.

### Lawson Issues Brochure

A six-page illustrated brochure has just been issued by E. P. Lawson Co. showing the features of the Lawson "38" Paper Cutter. Close-up photographs illustrate in detail the new safety features, fluorescent floodlight, closed knife bar slot, and motor drive design. The specifications are listed as are other data. A copy may be obtained from the company, New York 1.

### Kodak Improves Ortho Film

The Eastman Kodak Company has announced that the emulsion on its Thin Base Ortho Kodalith Film now duplicates the emulsion used for Kodalith Ortho Film Type II. Designated on each package by a sticker reading "Improved Type," the new coating is now in production. Incorporating a number of improve-



### Installs First Postwar Willard Press

The initial installation of the E. B. Co. Willard 22" x 34" single color offset press at the plant of Ardlee Service, Inc., New York, was announced in April by Stuart E. Arnett, sales manager, Printing Machinery Div., Electric Boat Co. Above Bernard (left) and Lee Rosenstadt, of Ardlee, look over the new

press. Commenting on the acquisition of the first of the postwar Willard presses, Lee Rosenstadt said, "Having been in close touch with the development of the E. B. Co., Willard Offset Press by Bill Gegenheimer and his son Harold, we are particularly proud to have the first machine."

ments over the previous Thin Base Ortho Kodalith Film, the new emulsion is the result of wartime research. It features improved dimensional stability, offers approximately 50 per cent increased speed, has greater development latitude, improved dot etching characteristics, and will lie flat without buckling or wrinkling, both in processing solutions and when dry, the company says. Its emulsion is such that exceedingly fine line scribing lines can be made on the film if desired.

### Offers Booklet on Flock

A new 10 page brochure titled "Flock," describing available cut-to-length rayon flock has been announced by Behr-Manning Corp., Troy, N. Y. The brochure contains 24 color sample swatches in addition to its text matter, and describes the ad-

hesives, methods of applying flock to various surfaces and discusses the uses in greeting cards, displays, advertising and other places. The booklet is offered free by the company.

### Rapid Roller May Build

Rapid Roller Co., Chicago, has prepared plans for a four-story addition to its branch factory building at 2212 S. LaSalle St., three blocks from the main plant at 2558 S. Federal St. Recent increases in building material costs and other factors have delayed immediate start of construction, Raymond Barton, superintendent, stated, but decision on whether or not to go ahead with the project under present conditions will be made in sixty days, he said. The additional space, he added, is imperatively needed to take care of the steadily increasing demand for Rapid Roller's products.



#### CAMERAS

Deardorff  
Levy  
Robertson

#### CHEMICALS

Ace Labs  
Ansco  
Eastman  
Hammer  
Graphic Economy  
Mallinckrodt  
Merck  
Norwil  
Nutran

#### DRYERS

Pako  
Simplex  
Weaco  
Peck & Harvey

#### EQUIPMENT

Alfa  
Douthitt  
Norwil  
Robertson  
Taylor

#### OFFSET FILM

Ansco Reprolith  
DuPont Photolith  
Hammer LineOTone  
Ilford Litho-Neg.

#### LENSES

Bausch & Lomb  
Goerz  
Gundlach  
Ilex  
Wollensak

#### PHOTO PAPER

Defender Neg. Paper  
Eastman Ad Type  
Haloid Neg. Paper  
Hammer Neg. Paper  
Norwil Silver Print

#### DRY PLATES

Ilford Pan  
Hammer Offset

#### HALFTONE SCREENS

Levy  
Moore

#### PLATEMAKING SOLUTIONS

Sinvalco  
Lith-Kem-Ko

#### SUNDRIES

"Scotch" Tape  
Cellulose Tapes  
Asco Opaque  
Bartel's Opaque  
Craftint Opaque  
Peasche Airbrush

#### TISSUES

Silk Screen T669  
Rotogravure T648

#### TRAYS

Rubber  
Steel Enamel  
Stainless Steel

*All this, and Service too....*

----- *Check our list of products* -----

We are proud of being associated  
with the most prominent manufacturers in  
the industry . . .

And remember that for over a quarter  
of a century Norman-Willets has maintained  
an unequalled record of service to the  
graphic arts trades, even during the most  
difficult times. . . .

Then you will readily see why  
Norman-Willets is recognized as the leading  
distributors of photographic products to  
the graphic arts trades.

Let us prove how quality, value, and  
**Service** can directly benefit your business.

DRY PLATES FILMS CAMERAS EQUIPMENT SUNDRIES CHEMICALS

**NORMAN-WILLETS**

GRAPHIC SUPPLY CO.

HEADQUARTERS for NORWILL PRODUCTS

*Eastern Depot*

*Midwest Depot*

27 PEARL STREET

316 WEST WASHINGTON

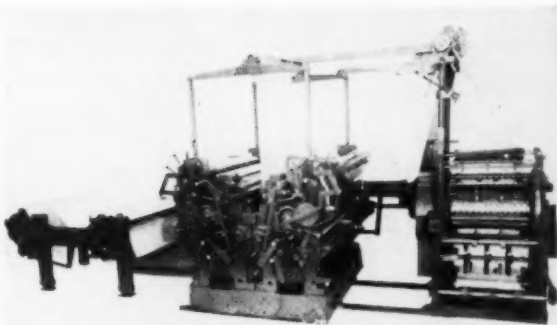
New York City 4 • Longacre 5-5790

CHICAGO 6, ILL. • RANDOLPH 8300



## Delivers News Offset Press

This special web offset newspaper press recently was completed by the Webendorfer Div., American Type Founders, Mount Vernon, N. Y., for a Philadelphia concern. Built to produce a standard four-page newspaper or an eight-page tabloid, single color, the press prints both sides of the web simultaneously at speeds up to 12,000 cylinder revolutions per hour. The special folder on this machine also produces a 16-page signature 8 $\frac{3}{4}$ " x 11 $\frac{3}{8}$ " or a 16-page signature 5-11/16" x 17 $\frac{1}{2}$ ". Shown, left to right, are a



single roll stand with feed rollers, one perfecting offset printing unit, and one newspaper type folder. The press takes a web of paper 35" wide and prints from a cylinder 22 $\frac{3}{4}$ " in circumference. Automatic lubrication is provided for all main bearings.

## Champion Names Wilson

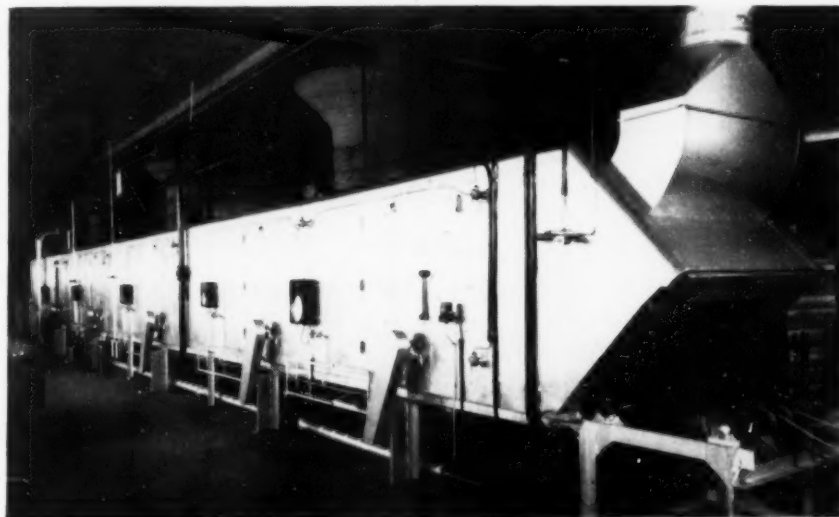
Carroll L. Wilson was appointed director of finance of the Champion Paper and Fibre Co., effective March 1, 1947, Reuben S. Robertson, president, announced. For the past two years Mr. Wilson has been consultant in Champion financial affairs, and in his new capacity will be responsible for the development of financial and economic policy. From 1939 to 1945, Mr. Wilson was associated with the United States Department of Commerce. There he served both as assistant and as consultant to the secretary, as director of the Bureau of Foreign and Domestic Commerce and as consultant to the National Patent Planning Commission.

In private industry before the war, Mr. Wilson was first associated with the Westinghouse Electric and Manufacturing Company, and later, for many years, with Scudder, Stevens & Clark, Investment Counsel, of Boston.

## DuPont Names Two Salesmen

Sales representatives for Du Pont Graphic Arts films and papers produced for the lithographic industry have been assigned to the Metropolitan New York and the New England areas, it was announced by E. I. du Pont de Nemours and Co., Wilmington. Cabell P. Handy has been assigned to the New York area and will work out of the company's eastern district sales office in New York. He has been in sales work since 1934 and most recently was associated with the Kaumagraph

Company of Wilmington. Joseph H. Griffith will serve the New England area, working from the New England district sales office in Boston. He is a graduate of Bowdoin College and following service in the Army during the war has been in sales work.



## Young Bros. Offers New Oven

A new continuous conveyor coating and lithographing oven (above) for the metal decorating trade has been announced by Young Brothers Co., Detroit. The oven incorporates several new features of design and patents have just been issued covering new methods of heating, heat recuperation, zone temperature control, air circulation and cooling, the company reports. A method is used to produce and recirculate high volumes of air without the use of unsightly and restricting external duct work.

The new unit also includes a recuperating zone which recovers the stored heat in the metal sheets and injects this heat back into the baking zone before the work leaves the insulated enclosure, at the discharge end of the oven. The recuperative cooling system, operating in an oven handling a production of 3500 sheets per hour, and at a baking temperature of 400 deg. F. has resulted in

## Insurance Assets Top 1 $\frac{1}{2}$ Million

For the first time in the company's history, total admitted assets as of December 31, 1946, were in excess of one and one-half million dollars, C. F. von Dreusche, president and general manager of the New York Printers & Bookbinders Mutual Insurance Co., stated in the company's annual report, just issued. Assets were \$1,514,590 compared to \$1,330,077 for the previous year. Premium writings were \$778,593 compared to \$619,384 the previous year. Robert R. Heywood, Sr., R. R. Heywood Co., was re-elected vice-president of the company.

## California Company Moves

Photocon Research Products on April 20 moved to new and larger quarters at 1062 North Allen Ave., Pasadena, Calif. The firm makes electronic and photographic instruments and equipment.

the recovery of approximately 30% of the total BTU. The oven is so designed that the burners are within the oven proper and so located that there is no danger of overheating of the sheets, due to direct radiation. The temperature is controlled with a modulating type of controller, which controls the heat input from each burner in each zone. Zone control gives the operator control of the heat input throughout the oven. He can vary the temperature to provide the amount of heat most suitable for various phases of the drying process.

The new oven is manufactured in various lengths and dimensions to suit individual production requirements. The most common size of sheets is approximately 29" high x 36" wide, but special applications frequently demand the use of a variety of sizes and accommodation for this is made.



# *Rutherford*

## plans for efficiency

As graphic arts equipment becomes more plentiful, printing and lithography will move into a new competitive period. Well planned layouts, fast, accurate preparatory equipment, and modern techniques will be essential in increasing production.

Rutherford Machinery Division has pioneered many improvements in graphic arts methods, including precision cameras, photo-composing machines, offset proving presses, plate whirlers, and vacuum printing frames.

Our engineers will be glad to work with you, and to make recommendations for your consideration.

### Rutherford Machinery Division

100 Sixth Avenue · New York 13, New York



**CHEMICAL  
CORPORATION**



## QUOTES

from the mail

(The following is from the president of a prominent lithographic label house to the American Paper & Pulp Association, and was prompted by the April editorial on paper prices in Modern Lithography.—Editor.)

April 23, 1947

Sirs:

A very important editorial appears in the April issue of *Modern Lithography* on the subject of the price of paper. We can testify to the seriousness of the situation.

We are called upon to pay about fifteen cents a pound on machine finish paper when ordered in large quantities—a carload or more at a time. On litho coated, one side, we are called upon to pay twenty-two cents per pound. Paper is available at these outrageous prices.

Unfortunately, our regular mill sold out to *The Saturday Evening Post* and although our paper contract has always been regarded as desirable, yet, our paper merchants have been unable to find another mill to take over our contract. The result is that we are struggling to keep our plant going by paying these high prices.

We are losing customers right along, as some of the label houses who are still getting a supply of paper from their mills, are taking the business away from houses like ours.

It is claimed that paper mills are not responsible for these high prices, but that wholesale paper houses and speculators are getting the difference between the legitimate price and the legitimate profit and the higher prices mentioned above.

It seems to us that the paper mills who are honorable in their dealings should refuse to sell to speculators unless a legitimate resale price is established to lithographers and printers, especially label houses.

We have just lost an account of 50 million canned goods labels per year and also lost another customer in the brewing industry, all because our prices were based on fifteen cents a pound for machine finish and twenty-two cents per pound for coated paper.

In addition to the high prices demanded by these paper merchants, the quality is poor and causes a great deal of trouble in getting a good register and uniform colors.

Unless this evil is corrected very soon, the consequences may be very serious. Some concerted action should be taken by the American Paper & Pulp Association, and, perhaps, in conjunction with the Label Manufacturers National Association.

We will appreciate any information you may give us.

April 24, 1947

Sirs:

I read with a great deal of interest the article captioned "Music" on page 31 of your April issue.

We quite agree with the Hart Printing Company (St. Louis) that music not only

## WHY OUR ADS SELL THE CUSTOMER ON YOU

CUSTOMERS are best served when they take your advice as an expert. And with your knowledge of paper we know it's only natural for you to recommend a Rising quality paper when a quality job is important . . . It's sound business for all parties to the bargain. That's why we suggest that customers rely on your judgment.

### What shape are your forms?

THE FIRST REQUISITE for business forms is the ability to remain clear and legible through years of continued use. Ask your printer how you can secure a paper that will stand up to these rigid requirements. As a man who knows all there is to know about paper . . . we're sure he will steer you to



#### Rising Bond

✓25% rag  
✓3 weights

✓white and 5 colors

✓envelopes in 6 sizes

✓excellent printing surface for engraving, lithography, gravure or letterpress

When you want to KNOW . . . go to an expert!



### Rising Papers

Ask your printer . . . he KNOWS paper!

Rising Paper Company, Housatonic, Mass.

This advertisement appears in executive, advertising, sales and sales promotion magazines.



## Rising Papers

PRINTING AND TECHNICAL



**NOW FOR THE FIRST TIME!**

**camera men all over the U. S. get**

- **Pin Point Shadow Detail**
- **Uniform Opacity in all dots**
- **More Negatives per gallon of developer**



with the **NEW FORMULA** of

## **PREMIUM GRAPH-O-LITH DEVELOPER\***

**FOR LINE AND HALFTONE NEGATIVES ON  
PROCESS FILM, STRIPPING FILM AND PAPER**

More and more camera men in large and small shops throughout the nation, now get better reproduction qualities in plates made from negatives processed with Hunt's **PREMIUM GRAPH-O-LITH DEVELOPER**. The superior working features of this new formula have been shop-tested and proved better, to give your negatives these extra advantages and quality features—

*No printing through dots and lines  
Uniform developing properties, balanced formula throughout its life  
Halation and irradiation minimized  
Extremely long-lived, non-caustic, with a low pH  
Tints developed with ease, no fogging, no staining  
Readily dissolved, ill effects of different waters entirely eliminated*

**HUNT'S** new formula **PREMIUM GRAPH-O-LITH DEVELOPER** is available in cartons of 24-1 gallon size cans, 6-5 gallon size cans, and in 50 gallon size drums. Order from nearest **HUNT** branch, prompt deliveries and freshness assured. Our Technical Service can help solve your problem.

\*Reg. U.S. Pat. Off.

**PHILIP A. HUNT COMPANY**

ESTABLISHED 1909

**BROOKLYN 22, N. Y.**

**CHICAGO, ILL.**

**CLEVELAND, OHIO**

**CAMBRIDGE, MASS.**

**LONG ISLAND CITY, N. Y.**

**LOS ANGELES, CAL.**



increases production but improves morale. As a matter of fact, we found this to be the case more than two years ago for it was two years ago that we installed our sound system with an AM and FM radio and record changer combination.

C. V. Stucko  
Rapid Copy Service Co., Chicago

(See Modern Lithography, Sept., 1945, page 55 "Litho Concerto", for a report of a music installation at Schlegel Lithographing Corp., New York. Who else has music in the plant?—Editor)

#### New Gummed Products Plant

Ground has been broken at Troy, Ohio, for new \$500,000 additions to The Gummed Products Co. plant and offices. Roth F. Herrlinger, president, turned the first spadeful of ground for the excavations for the two new buildings. One of the buildings will house additional manufacturing and warehouse facilities amounting to 54,000 additional square feet. The other will increase by 150 per cent the space available for the company's executive offices, providing accommodations for nearly 100 persons at the home office. The company will have sidings on the Baltimore & Ohio and the New York Central, which will afford better shipping facilities.

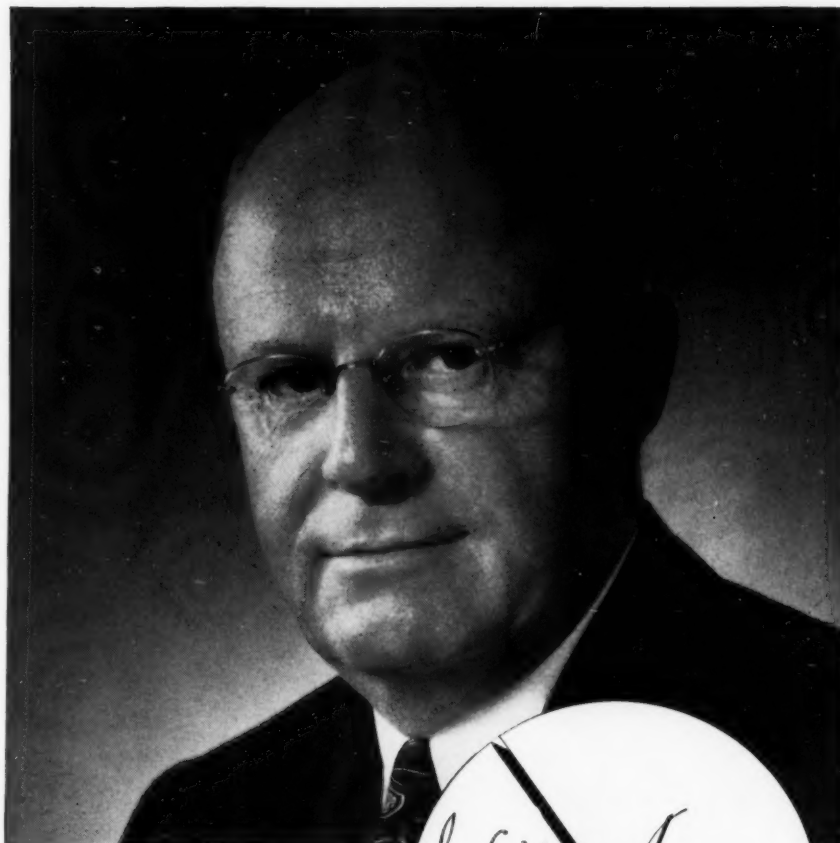
The present Troy plant is said to be the only production plant built exclusively for the manufacture of gummed products. The company has branches in Chicago, Cleveland, Los Angeles, New York, Philadelphia and St. Louis.

#### YLA Meets May 21

The Young Lithographers Association of New York, was scheduled to meet Wednesday, May 21, at the Advertising Club to see a sound motion picture "The Gift of Ts'ai Lun — Paper," sponsored by the Hammermill Paper Co. J. E. Franzen, local Hammermill manager was to be the speaker. The YLA generally meets on the second Wednesday of each month but the date was changed for May.

#### Handschy Co. Moves

A. E. Handschy Co., manufacturers of ink and lithographic supplies, recently moved to new quarters at 125 S. Racine Ave., Chicago 7, Ill.



#### President Torrence, Link-Belt's Ideals, and Paper Pie Chart



Here are the Link-Belt Company's ideals, in the service it has rendered mankind, and in the qualities most important in the bond paper it uses. This great corporation with more than 10,000 employees, and with factories, branch offices and factory branches in 44 cities, has been lifting the burden from the backs of men, increasing production at lower cost, and making available more goods to more people, through the economies of mass production, for 70 years. Link-Belt believes that improved living and working conditions go hand in hand with freedom of industry to invent, to invest in improve-

ment, and to progress. Wherever power, material or motion is to be transferred from one place to another, Link-Belt provides the mechanism to accomplish it.

As their bond paper pie chart shows, Link-Belt rates the appearance of bond paper at 50 percent in importance; workability at 25 percent; and strength and durability at 25 percent. These are the four most important qualities of balanced Certificate Bond, which Link-Belt uses. Certificate is balanced for modern printing and typewriting machines by the correct pop test, tear and folding endurance for its fiber content.

## CERTIFICATE BOND

Manufactured by Crocker-McElwain Co., Holyoke, Mass.

*The Certificate Family of balanced papers, bond, opaque, ledger and index, is fabricated for modern production needs, letterpress and offset, and for typewriters and office printing machines.*





## PLANNING and PLANTING

Farmers have to anticipate many things. From Spring plowing to Fall harvest, they must give a great deal of forethought to the weather . . . markets . . . government regulations—and plan their work accordingly.

Printers and lithographers, too, should be planning ahead. Take the matter of FALPACO COATED BLANKS. They have the fine color, the smooth surface and rigidity that produces better lithography and letterpress jobs. But right now Falulah cannot ship stock on short notice.

### PLAN AHEAD . . . AND YOU'LL COME OUT AHEAD!

Like the farmer, you must *plan* if you would reap. If you advise your paper merchant of your future needs, the mill will fit your requirements into its production schedule and give you deliveries when you need them.



# FALULAH

**PAPER  
COMPANY**

DISTRIBUTED BY AUTHORIZED PAPER MERCHANTS FROM COAST TO COAST.

NEW YORK OFFICE—500 FIFTH AVE., N. Y., 18 • MILLS—FITCHBURG, MASS.



## Chicago School Ending Season: Wide Representation

**A**MONG the fourteen enrollees for the intensive course in lithography at the Chicago Lithographic Institute was a lithographer from Oslo, Norway, and another from Batavia, Java, William O. Morgan, principal of the Institute reports. Also in attendance, he said, were representatives from litho plants in Baltimore, Grand Rapids, Mich., and Austin, Texas.

The course for executives, Mr. Morgan said, had not been contemplated in the original plans for the Institute's service program. Insistent demand, however, came from local lithographers and it was decided to accede to this request. Starting Feb. 17, five six-hour days a week for ten weeks were devoted to a survey of lithographic operations, extending from copy preparation to the finished job.

Instructors were members of the Institute's staff, while technical lectures were given by Robert R. Reed, research director of the Lithographic Technical Foundation, and by Michael Bruno, supervisor of research for Armour Research Foundation. A series of plant visits also were made.

Success of the project warranted decision to repeat this special course next fall and a waiting list has already been started, Mr. Morgan said.

Norway's representative in the class was Iver Ericksen, an official connected with the map survey service of the Norwegian government's printing office at Oslo. Java's representative was Walter S. Terwey, who had inherited the lithographic business of his father, following the latter's death in the Japanese invasion.

Gamse Lithographing Co., Baltimore, sent Howard M. Gamse for the course; Michigan Lithographing Co., Grand Rapids, was represented by Frank A. Veit, Jr., and the Texan was John O. Markward of the Steck Co., Austin. Chicago members of the classes included: John W.

Adams and Alfred E. Baasch, Jr., of Magill-Weinsheimer Co.; Robert Chalifoux, Photopress, Inc.; James M. Doody, Inland Lithograph Co.; Wm. F. Drawbaugh, Peerless Lithographing Co.; Earl S. Johnson, Gunthorp-Warren Printing Co.; Charles D. Kayser, Miehle Printing Press & Mfg. Co.; Charles W. Mc-

Claren, Geo. F. McKiernan Co.; and Carl F. White, Inland Press.

With the first year of the new school's operations nearing its close, consideration was started in April, Mr. Morgan said, of plans for a formal commencement program in June, at which certificates of "Satisfactory Completion" of the training courses will be presented to the large class which has been in constant attendance since last fall's opening of the Institute.

**IT KEEPS YOUR INKS  
at "PRINTING PEAK"!**

**"33"**  
**INK CONDITIONER**

You get better presswork on every run—when you "adjust" your inks with "33." It assures uniform printing quality in spite of varying conditions of climate, humidity, ink and stock variations, etc. "33" is the scientific way to bring every ink to its **PRINTING PEAK**—and keep it there.

Overall print quality is improved. Halftones stay "clear and open." "33" increases the affinity of ink and paper . . . particularly, on hard finish stock, glassine, cellophane, etc. You get 15% to 30% greater coverage at practically no extra cost. "33" Ink conditioners are time-tested and proven.

See your dealer or jobber—or write direct for an 8-lb. trial can, as guaranteed below. Ask for a free copy of **"TO THE PRESSMEN."**

### TERRITORIES AVAILABLE

**JOBBERs:**—write for details of our liberal sales offer. Due to territorial realignments, a few good territories are now open. "33" Ink Conditioners are a natural for every distributor. Once sold, always used. Write today.

### 8-LB. TRIAL ORDER

If our Ink Conditioner does not satisfy you completely, you may return the unused portion at our expense.

**100%**

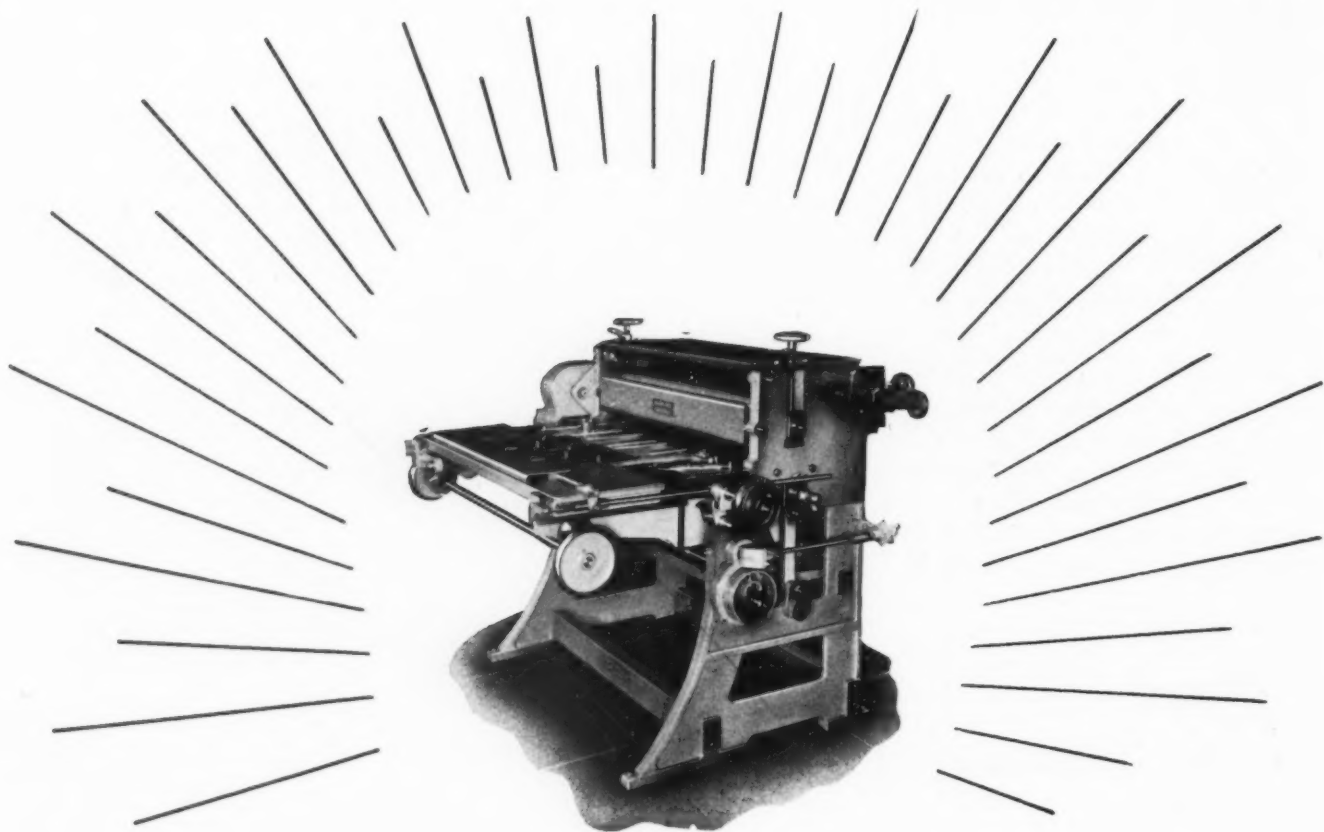
**Guarantee**

**Central** **COMPOUNDING COMPANY**  
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IN CANADA—11's CANADIAN FINE COLOR CO., LTD., TORONTO  
Export Division: Guiterman Co., Inc., 35 South William Street, New York 4, N. Y.



# The Wagner Magnetic Spot Coater



## ***Engineered for Speed and Precision***

Spot coating production goes up and costs come down when the Wagner Magnetic Spot Coater takes over. High speed with perfect register is the result of constant engineering improvements and refinements initiated by Wagner engineers drawing on their many years experience in the field and their close contact with the changing needs of metal decorating.

Wagner Spot Coaters are equipped with Permanent Type Magnetic Rollers to assure perfect register without residual magnetism. The Hormel Micrometer Adjustment — a patented feature found exclusively on Wagner Coaters — assures quick and accurate setting of rollers. These and many other features combine to help solve your spot coating production problems.

*Call in a Wagner engineer to solve your coating machinery requirements. Probably one of our standard models will efficiently meet your needs. If not, we can manufacture a special type coater for your individual requirements.*

## **WAGNER LITHO MACHINERY DIVISION**

of National-Standard Co., Niles, Mich.

Harborside Terminal  
Unit 3

34 Exchange Place  
Jersey City, N. J.



## Sam'l. Bingham's Sons Mfg. Co. Observes 100th Year

**T**HE business of making printers rollers as a separate industry is said to have been started by Samuel Bingham in 1847, in New York City. Before that time, making rollers was part of the duties and part of the trade-knowledge of a pressman; and as Samuel Bingham had learned the trade of a pressman, this art had been imparted to him and he had improved upon it with his experiments and experiences.

The thought came to him that making rollers for his brother pressmen as a separate industry might prove profitable, and he embarked in it. And this was the beginning of Sam'l Bingham's Son Mfg. Co., now located in Chicago with branch factories in 15 cities. The company is now observing its 100th anniversary year.

Mr. Bingham was later succeeded in business by his sons, but in 1877,

the youngest son, Millard F. Bingham, decided to embark in business for himself and left New York to seek his fortune in Chicago, where he established a small roller plant of his own, which grew and expanded with branch factories being established in important printing centers here and there throughout the Middle West.

In 1914 he retired and was succeeded by his three sons, Millard F., Carl G., and Samuel A., all of whom had been engaged in the business for years past, Millard beginning in 1898, Carl in 1902, and Samuel in 1905.

In 1920 Mr. Bingham disposed of his interest to his three sons and severed his connection with the business, and was succeeded as president by Carl G. Bingham, who has been continuously the head of it since that time.

With the succession of the three sons of M. F. Bingham, the third generation of Bingham had entered

the roller business, and a fourth generation is now entering it.

M. F. Bingham, son of Samuel Bingham, probably contributed more to the development and advancement of the roller-making industry than any other individual. It was he who first introduced the use of steel moulds to replace the old cast-iron moulds and brass moulds which were used up to that time, thus insuring straightness, perfect surface and an improved product.

He was the first to introduce the use of glycerine in the making of printers rollers, which made a better and livelier roller than the old glue and molasses roller; he was the inventor of the so-called Gatling gun method of casting printers' rollers in groups and with great speed; and he was the first producer of the vulcanized oil roller, though the use of that roller never proceeded very far until the advent of the offset press, when this type of roller really came into its own.

Under the direction of Carl G.



**A NEW REMEDY FOR AN OLD CONDITION**

BLANKOT is a liquid that immediately rectifies bad conditions of rubber blankets on offset presses, whether caused by grease and oil, water, or atmospheric conditions, all of which make rubber blankets unfit for use.

*Apply BLANKOT with a soft rag or cheese cloth*

MANUFACTURED ONLY BY

**MARTIN DRISCOLL & CO. ★ CHICAGO, ILL.**

GREAT WESTERN PRINTING INK CO., PORTLAND, OREGON ★ BRANCH FACTORY, MILWAUKEE, WIS.





## Some talk about enlarging, yellow safelights and corners!

**E**NLARGE them, reduce them—it makes no difference—you still retain the sharp-edged detail of the original copy.

For with negatives and positives on Ansco Reprolith Film, your dots come up crisp and clean—lines are sharp and clear.

Credit this to Ansco Reprolith Regular's high emulsion contrast. A contrast that gives blacks you can't see through, whites as clear as glass. It has a high blue sensitivity, for short exposures.

You can handle this film in yellow safelight.

Ask for Ansco Reprolith Film in regular or thin base, or both. **Ansco, Binghamton, New York.**

### SHOP TIPS

To get film off a stay-flat holder faster and easier, try this—

When applying the film to the glass, bend one corner towards the emulsion side, approximately  $\frac{1}{4}$  of an inch from the edge. This will give you a small tab by which the film can be lifted off after exposure.

## *Ansco* REPROLITH FILMS

REPROLITH  
REPROLITH ORTHO

REPROLITH, THIN BASE  
REPROLITH ORTHO, THIN BASE

**EASY TO HANDLE — HARD TO BEAT**



Bingham, present president, the building of roller-making machinery was undertaken and developed. He designed and directed the construction of boring machines for boring the steel moulds truly and accurately, and the roller coating machine which is put out by this concern. The company is now engaged in developing some new types of rollers which, if they prove successful, will change the present method of casting rollers.

In 1927, under the direction of Carl Bingham, the company started the manufacture of rubber rollers, and now rollers both of natural and synthetic rubbers are made.

The company is said to be the largest producer of vulcanized oil and natural and synthetic rollers. Branch factories are now located in Atlanta, Cleveland, Dallas, Des Moines, Detroit, Houston, Indianapolis, Kalamazoo, Kansas City, Minneapolis, Nashville, Oklahoma City, Pittsburgh, Springfield, Ohio, and St. Louis.

The annual meeting of Bingham executives and salesmen was held recently at the Drake Hotel, Chicago, and plans for expansion were discussed. The three day meeting was concluded with a banquet at which Carl G. Bingham was presented with a gold pen and pencil set. The presentation was by C. F. Peterson, chief accountant, who has been with the firm since 1897.

#### President of Rising Dies

Richard H. Dempsey, president and general manager of the Rising Paper Company for the past three years, died April 15. He spent his entire life in the paper business, having started in as an office boy with the Strathmore Paper Company, directly after completing his schooling. He came to Rising in 1930 and held the positions of superintendent, vice-president and finally was elected president in December, 1943.

#### New Firm in New York

The Pickwick Offset Service, 11 West 17 St., New York, was recently opened by Herman Stanger and Herman Kroll.

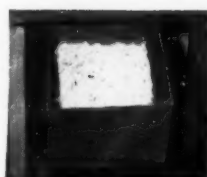
#### Describe Concentrated Arc Light at PSA Meet

HOW the new concentrated arc lamp\* operates and some of its applications in photography were discussed at the April meeting of the New York Technical Division, Photographic Society of America, by William J. Robinson, Jr. The light,

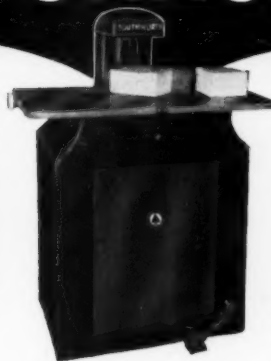
See "The Concentrated Arc, A Practical Photomechanical Application," by G. B. I. Miller, *Modern Lithography*, March, 1947, Pg. 37.

which is a product of the Western Union Research Laboratory, Water Mill, N. Y., was described as a circular spot of luminous zirconium forming at the end of a cathode, made of a tantalum tube packed with zirconium oxide. The cathode, with the molybdenum anode, are mounted so that the exposed surface of the cathode is only a few hundredths of

## IT'S A SMASH HIT!



Drawer in base for collection of chips.



Positive clamping device assures accurate corners.

## THE NEW SOUTHWORTH POWER CORNER CUTTER

Announcement of the NEW Southworth Power Corner Cutter has created an overwhelming interest throughout the Country. It has had immediate acceptance. Here are some of the reasons why:—

Speed and ease of operation. Floodlighted working surface free from chips.

Side gauges quickly adjusted for angle and size of cut.

Accurate.

Positive automatic clamping device.

Knives quickly interchanged.

Surplus power—cuts 3 1/2 inch lift with power to spare.

Backed by Southworth's Famous Guarantee of Quality.

Join the parade and get the increased profits and extra production you will enjoy with a SOUTHWORTH POWER CORNER CUTTER.



Graphic Arts Division

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an inch directly behind a hole in the center of the anode.

This aperture serves as a window for the mergence of light from the cathode. When high potential direct current passes between anode and cathode, the zirconium oxide becomes conductive. Under intense ionic bombardment, the molten oxide is reduced to metallic zirconium and becomes the chief source of visible radiation. Only when the zirconium metal film recedes inside the tantalum tube does the life of the lamp end. The life period ranges from 175 hours for the two-watt lamp to 1,000 hours for the 100-watt.

Applications of the new lamp were said to include (1) lensless projection, (2) illumination of small areas, (3) use in optical instruments such as the microscope, and (4) use in photographic enlarging and projection. Since concentrated arc lamps produce extremely sharp shadows, special effects may be obtained by photography and it becomes possible to project conic sections, even ellipses. The

concentrated light source, coupled with a lens, provides brilliant illumination of small areas, showing great detail in shadows, and consequently is of advantage in the lighting and photography of orifices, wounds, and other small apertures. Six 100-watt lamps, arranged in a circle, will produce a spot of brilliant light only eight inches in diameter from a distance of 30 inches, permitting a surgeon to operate under conditions of 15,000 foot-candles of light with no heat.

For microscopists the new lamp produces high illumination and great definition. For photographic enlarging, the lamp assures fine detail, although ground polished rather than molded condenser lenses must be used. Under development are 1,000 and 1,500-watt concentrated arc lamps for motion picture projection and area illumination work.

Harry Lerner, Rogers Lerner, Inc., addressed the New York Section at its meeting May 6, at Streifer's Restaurant. His subject was "Photo-

graphic Applications in the Graphic Arts—A Survey."

Lloyd E. Varden, Pavelle Color, is chairman of the organization. Herbert Paschel, lithographic consultant is a member of the executive board and membership chairman. Others from the lithographic industry who are members include S. M. Castagna, Irving Egles, William H. Falconer, Victor E. Friedman, Vincent L. Gisolfi, Robert Goodman, Bernard R. Halpern, Carl Harris, George A. Hoeppner, Ted Klaiss, Henry Korn, W. Howell Lee, Anthony J. L'Episcopo, Paul A. Ornstein, Sam Porter, Phil Quartararo, George E. Ruegg, and Maurice Welt.

#### Baldwin Round Table Meets

The 44th luncheon meeting of the Baldwin Round Table Club was planned for May 22 at the Waldorf-Astoria, and William Feather, editor of the house magazine "Baldwin Sells" was to be guest of honor. He has edited the publication since its inception 20 years ago.



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**"Vulcan Offset Blankets  
are better than ever  
this year"**



**"We're getting better  
reproduction  
with less trouble"**

Lithographers everywhere are expressing their admiration for the new 1947 VULCAN Offset Blankets.

The most remarkable feature of these improved offset blankets is their exceptional uniformity of thickness. Translated into advantages in the pressroom, this means less need for changes in impression settings . . . more trouble-free operation . . . longer press runs without changes. The resilience factor is "ideal" in the opinion of pressroom executives. Freedom from embossing and debossing is assured.

With the new VULCAN Offset Blankets, a good pressman can effect important savings in time, trouble and ink. The delivery end of the press will yield a sheet with full coverage of solids, crisp halftones with full tonal values, and crisply reproduced type areas.

*There's nothing finer than  
VULCAN Offset Blankets*

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**PROOFING COMPANY**  
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Color separations  
Color Corrected negatives  
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Black and white  
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A complete service to the offset  
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Reid Clapp

Edw. Cornacchia

Ed. Janssens

David Settle

#### Reinhold-Gould Appoints Four

Four additional salesmen were appointed recently by Reinhold-Gould, Inc., New York paper merchants, as part of an expanding sales program. Fred H. Pinkerton, vice-president and sales manager announced. They are David Settle, Edward Cornacchia, Reid Clapp and Ed Janssens. Mr. Settle, a former navy lieutenant, and pre-war sales director for Ralph C. Coxhead Corp. in the New Jersey territory, is covering Newark and environs. The Westchester territory is now being serviced by Mr. Clapp, life-long resident of that county. He is a former radio time salesman and radio station

manager for Mutual Broadcasting System. The New York sales staff has been enlarged by the addition of Mr. Cornacchia and Mr. Janssens. Until called to military service, Mr. Cornacchia was employed by Henry Lindenmeyer and Sons in the New York office. Upon his separation from the Army in 1946, he joined Reinhold-Gould as order clerk. Mr. Janssens, also a veteran and former employee of International Paper Co., in the Fort Edward mill, and the New York office, joined J. E. Linde Paper Co. immediately upon his discharge from the service. He is the newest member of the Reinhold-Gould staff.

#### Stern Gets PR Award

The top award "for the most meritorious public relations performance in the field of Graphic Arts during 1946" was received by Ed-

ward Stern & Co., Philadelphia lithographers and printers, from the American Public Relations Association. The presentation was made April 9 at the Waldorf Astoria, New

York, at the association's annual dinner, and was based on the company's external house publication, "The Depictor." The Stern Company also recently became the first commercial printer to receive honorable mention in the research division in the Annual Advertising Awards, for its research work in direct mail.

#### New Eng. Firms Incorporated

New England Imprinting & Offset Co., Inc., 176 Summer St., Boston, was incorporated recently. John J. Galvin is president; Howard H. Dacey, treasurer; and Charles E. Cunningham, clerk.

The Offset Plate & Negative Co., Inc., 32 Oliver St., Boston, was incorporated by Arnold R. Blazer, Walter L. Dunn, and Catherine R. Dunn.

#### New N.Y. Firm

David Lamm Photo Offset, 386 Fourth Avenue, New York, a new company, was announced during April.

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## HAS MADE OUR PLANT THE WORLD'S LARGEST

### WE SPECIALIZE IN SMALL PLATES

#### ALSO REGRAINING MULTILITH

### ZINC and ALUMINUM PLATES

#### UNGRAINED - GRAINED - REGRAINED



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## Good Plates Sell Lithography

*S*elling days are here!  
But — selling lithography is  
no problem to shops which  
have experts make their  
plates.

Many lithographic plants  
depend exclusively on  
"EUREKA" made plates to  
keep their presses running  
at top production.

Can we be of help to  
YOU?

**E U R E K A**  
**PHOTO OFFSET ENGRAVING INC.**  
20 VAN DAM ST. NEW YORK

## Compose Your Own Copy

**FOR EXTRA  
LARGE PROFITS**



You can set type and make masters with amazing economy, speed and attractive appearance—by using the VARI-TYPER Composing Machine. Scores of leading offset plants find the inexpensive VARI-TYPER one of their greatest sources of profits and customer satisfaction.

Any competent typist in your office can operate the new streamlined VARI-TYPER. She types the copy, using letter keys that are located as they are on a typewriter. And she can change from one type font to any other in a few seconds! Over 300 different changeable type faces and sizes—from 5 to 18 point—are available...producing clean, sharp, clear masters...with automatically justified margins...with choice of many vertical and horizontal spacings. The VARI-TYPED copy is *repro copy*.

Arrange for a free demonstration in your plant...send for a variety of VARI-TYPED samples...write today to DEPT. ML-5 Ralph C. Coxhead Corporation, 333 Avenue of the Americas, New York 14, New York.

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### Join Atlantic Powdered Metals



Atlantic Powdered Metals, Inc., New York, has announced two additions to its staff: H. Dann, (above left) formerly with U. S. Bronze Powders Works, Inc., where he did research and development work on new production methods in the bronze powders field is production manager, and L. Faller, (right) a technical advisor on the use of bronze powders, is sales manager. Atlantic Powdered Metals, Inc., traces its history back to European beginnings in 1887. A feature of the firm's sales policy is custom made bronze powders, individually manufactured to meet the needs of each purchaser.

### Keller Co. Installs Equipment

D. F. Keller & Co., Chicago, have completed installation of a Rutherford step and repeat machine, a Robertson camera and other equipment which, Howard Keller, new president of the company stated, will enable the company to handle high-class four-color jobs not previously possible. A two-color press had been on order for some time, Mr. Keller said, but this had been cancelled when conditions forced the manufacturer to increase his price by over 50 percent. Mr. Keller became president of the company when his brother, Franklin Keller, was forced by ill health to retire last fall. George Keller, another brother, became new secretary in the reorganization.

### Chicago Tops Red Cross Quota

Contributions of the Chicago graphic arts industry to the annual Red Cross drive for funds in that community totaled \$55,000. Major General Charles C. Haffner, vice-president of R. R. Donnelley & Sons Co., and chairman of the campaign's graphic arts section, reports. This was 155 percent of the quota of \$35,000, assigned to this group. No segregation was made in the records of money contributed by litho com-

panies, but a satisfactory showing was made according to C. A. Nordberg, of Chicago Offset Printing Co., who served as vice-chairman in charge of solicitations from lithographers. Wm. H. Barnes, of A. R. Barnes & Co., combination plant, directed solicitors on Chicago's south side and the campaign among ink makers was handled by James J. Kerwin, secretary of the Chicago Printing Ink Makers Association, assisted by Sherman Ruxton of I.P.I.

### Shellmar Expands Four Plants

An expansion and improvement program involving four plants has been announced by Shellmar Products Corp., Mount Vernon, Ohio, lithographers and fabricators and converters of packaging materials. The plants are located at Mount Vernon, Morris, Ill., South Gate, Calif., and Palmer, Mass. Capital amounting to \$3,000,000 was recently obtained by the company to provide for the program and other purposes.

## Fine Printing

## DEMANDS FINE PAPER

You can assure the success of every job you do by using *Carew Quality Papers*. The smooth uniform surfaces of these fine papers take clean sharp impressions and produce jobs even your fussiest customers will admire.

There is a *Carew Quality Paper* to meet the specifications of every job you do. Your Paper Merchant can supply you with the following *Carew Quality Papers* in all standard sizes, finishes and colors.

### CAREW BONDS

OLD HAMPSHIRE BOND EXTRA 100% RAG	EMPIRE BOND 100% RAG
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### CAREW LEDGERS

VULCAN LINEN LEDGER 100% RAG	LENOX LEDGER 50% RAG
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## PREVENT PRESS DELAYS

**Craftsman Photo-Lith Layout Table**

**Eliminates Headaches in Preparatory Work**

Prevent press delays by using Craftsman Photo-Lith Layout Table to eliminate many of your preparatory work headaches. Most self-contained equipment of its kind for the many painstaking, accurate operations essential to precise plate-making. Use it for line-up, registering, negative and plate ruling, copy layouts, masking, stripping and opaquing. Straight-edges lie flat on work up to  $\frac{3}{4}$ " thick.

Craftsman's geared accuracy eliminates unnecessary time and effort. Visible scale markings and automatic ink liners insure clear, accurate locations of printed matter, lines, margins, etc., with a minimum of time. Five standard sizes with working surface of table 25" x 38", 39" x 51", 46" x 66", 51" x 76" or 62" x 84".

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(For a group—attach separate sheet with names of persons and addresses.)

Mail this coupon and get your own personal copy of MODERN LITHOGRAPHY every month.



### Frederic W. Goudy Dies



Frederic W. Goudy, 82, famed type designer, died May 11 following a heart attack at his home, Deepdene, near Marlboro, N.Y. He was the designer of more than 100 type faces, many of which are in common use today. Surviving are a sister, Mrs. William Root of Tigard, Ore., and a son, Frederic T. Goudy.

### Chicago School Gets Equipment

A set of Harvey stainless steel developing and washing tanks, and a photo print dryer recently were donated to the Chicago Lithographic Institute by Peck and Harvey, Chicago, manufacturers of blue printers and photographic equipment. The institute, located at 1800 South Prairie Avenue, is sponsored by the Amalgamated Lithographers of America, Local No. 4, the Employing Lithographers Association, and the Chicago Lithographers Association.

### J. L. (Jack) Bluemer Dies

J. L. (Jack) Bluemer, veteran of more than 29 years service with Harris-Seybold, died in Kansas City March 18, following a short illness. He joined the Harris Automatic Press Company as a service man in 1917 and at the time of his death was a sales representative in the firm's Western District. Prior to joining Harris he was a letterpress operator in New England.

### Amer. Colortype to Expand

Plans for an expansion program totaling \$4,000,000 were announced recently by American Colortype Co., which operates plants at Clifton, N. J., and Chicago. The company

also reported 1946 sales of \$17,503,485 and a net profit of \$1,314,051.

### LABOR SERVICE

(Continued from Page 41)

or local group which requests it.

As in the past, staff assistance—guidance and advice—will be given LNA members in connection with contract negotiations — individual plant or group. Contract information and wage compilations, currently maintained by the association for all

classifications of lithographic workmen in all sections of the country, are available to LNA members.

For many years the Lithographers National Association has made available to members on request a fund of information on qualifications and experience of lithographic job applicants. The Association's employment offices in both New York and Chicago have a long record of useful service in aiding members in securing experienced lithographic help when available.★★

## JOHN W. CRAWFORD CO. Finisher for Lithographers

LUSTRALITE  
VARNISHING  
LACQUERING  
SPECIAL COATINGS  
GUMMING  
PARAFFINING  
HIGH DIE CUTTING  
PUNCHING  
STRAIGHT CUTTING  
EMBOSSING

QUALITY  
FIRST  
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May we show you  
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DEEP ETCH & ALBUMEN  
PLATES FOR LARGE  
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*Specializing in*  
MULTILITH & DAVIDSON  
PLATES

**Perkins**  
LITHO PLATE COMPANY

WE OPERATE  
NO PRESSES

109 1/2 E. 12th St. FORT WORTH, TEXAS



## SUPERINTENDENT'S VIEW

(Continued from Page 71)

and be the master of more than one. That breeds confidence. The most successful generals in the army are individuals who would not send their men where they would not go themselves and could not go themselves and do the job ably.

Human nature being what it is, top management gives its subordinates a wonderful example when it follows a policy of putting in as much or more time and effort into the business as anyone else in the organization.

A superintendent of production is necessarily reckoned as a part of management and, as a practical proposition, should have a voice in formulating over-all production policies. He should not be limited merely to the carrying out of such policies.

If he must accept the sole responsibility for efficient operation of plant and personnel, expecting to be judged by results, how can he be held accountable if by-passing of authority is permitted to interfere with his direction of facilities, resulting inevitably in lowered morale and disruption of carefully planned schedules? Emergencies are expected, but they are not emergencies when they become habitual.

All production suggestions should be taken up with the superintendent and never direct with foreman or employees. If that procedure is not followed his control is weakened. All visitors to plant from outside or inside, regardless of position should be referred to the superintendent.

If his ideas for labor and time saving plant improvements are not immediately possible for financial or other good reasons, the superintendent is not hurt as long as there is frank discussion, and if recognition is given for having the best interests of the business at heart.

Give your superintendent reasonable freedom of action and help insure his peace of mind, for he takes pride in giving the same loyalty he admires in others.

These suggestions are offered, not because of any desire on the part of the superintendent to carve out an

empire or fashion a tin crown, but now more than ever cooperation becomes a real virtue.★★

## MANAGEMENT'S VIEW

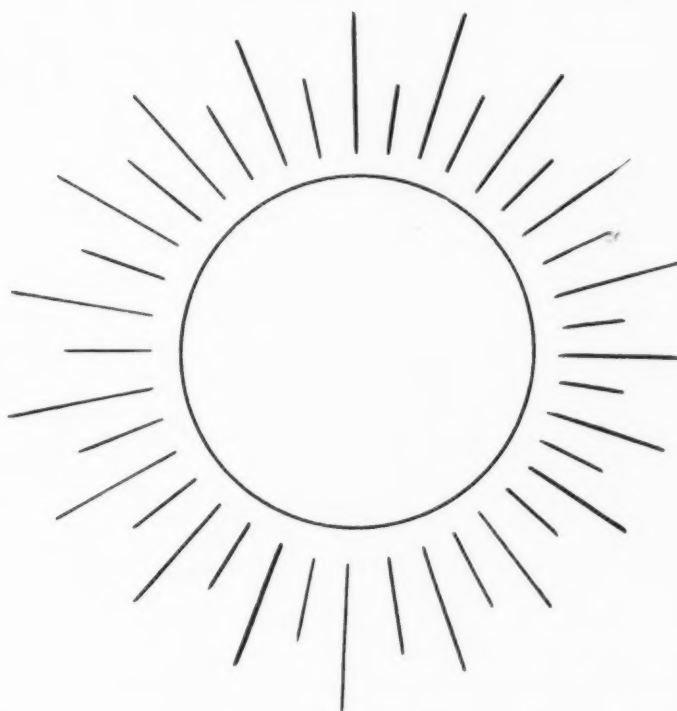
(Continued from Page 70)

To sum up what I expect from a production executive, based on the elements which I have briefly touched upon, he is a man who can manage his men and his machines in such a manner as to obtain maximum production at a minimum of cost com-

mensurate with highest quality of finished product.

Of course, that is shooting for a perfect score, but that is what every production executive should be shooting for every day, and he should be constantly analyzing the situation in order to improve his own score in that respect. I believe the good production man should sit down at periodic intervals with the head of the firm for the purpose of inviting constructive criticism in order that results may be improved.★★

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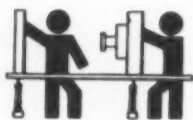
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### Ruppel Addresses Local No. 1

August E. Ruppel of Roberts & Porter, Inc., on April 15th addressed the meeting of Local #1 A.L.A., New York, which was attended by well over 200 apprentices and journeymen. The evening was designated as "Platemaking Night" and Mr. Ruppel's experience of almost 30 years in this field was the basis for the discussion of past, present and future methods of lithographic platemaking processes. A question period followed the talk.

### PHOTO-TYPESETTING

(Continued from Page 50)

opened and closed in a split second, the image of the character is carried through a camera lens and exposes a roll of film in the built-in camera. The machine has automatic justifying mechanism, and will set a line of type up to 16 inches in width in any size. Only one "font" is required for each type face, as sizes can be varied from

about four point up to large display types through lens and focal adjustments. The master character plate can be changed in a few moments.

The Huebner machine may be operated by any standard keyboard used on typesetting machines, or electric typewriters. An operator may be given complete page dummies, or advertising layouts, showing location of type or display lines, and the machine will produce complete pages in the form of photographic film, the inventor says. Proofs are obtained simply by making photo prints.

Others, too, are working on photo-typesetting machines. U. S. Patent No. 2,351,126 has been granted to Alex G. Highton, Newark, N. J. typographer, for a machine which photographs type characters while in motion, rather than from stationary characters. This device utilizes two separate machines, one a keyboard, similar to the Monotype keyboard machine, which produces a punched paper tape. This tape when fed into another machine activates the photo-

graphic mechanism. The characters are on a horizontally revolving disc and are photographed individually as the selected character passes the photographic lens. Immediately following the exposure of each character, the sensitized surface moves the width of that character so that the next may be photographed adjacent to it. Provision has been made for justifying the lines.

Another machine, the Orotyp, developed in Europe before the war, is similar to the Linotype but in place of recessed letters in the matrices, raised letters are used, and the device sets type and prints it in one operation. The type can be printed on cellophane or similar material.

Another European machine developed before the war, is the Uher-type, one of which was in commercial use in a limited way in England. The setting of body type on this machine was abandoned after some experimenting and its use was confined to display types. Information on these European machines was furnished to

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*Modern Lithography* by R. B. Fishenden of London, editor of the *Penrose Annual*.

Another European machine is the Westover Photo-Typograph developed in England and patented both there and in the United States. The Westover machine uses as the controlling mechanism a perforated paper ribbon prepared on the standard Monotype keyboard—in fact the ribbon so prepared may be used either on the Monotype caster or in the Westover machine to produce justified lines on a strip of film. These individual strips of film are automatically made up into galleys and each line is punched to fit over small pegs at the sides of the galley. Corrections can be made by setting new corrected strips, lifting the ones to be corrected out of the galley, and inserting the new ones in their place. It is assumed that these strips are then taped or fastened together and made up into flats for platemaking, although the patents do not make this clear. The development of this machine was stopped by the war and

no postwar information has been available.

The problem of corrections has been considered as one of the difficult problems in successful commercial photo-typesetting. If they must be made by hand as stripped-in lines or paragraphs, their cost might be prohibitive. Both Intertype and Huebner claim to have a successful method of making corrections.

To be practical commercially a photo-typesetting machine must be capable of producing large quantities of type of a high quality, either much better, much cheaper, or much faster than can be done by metal typesetting. It probably will take considerable time to prove a machine under commercial conditions.★★

#### Hoe Reports Profits

R. Hoe & Co., Inc., reported a net profit for the six months ended March 31, 1947 of \$767,906 after estimated taxes. Shipments for this same period amounted to \$6,198,869. Joseph L. Auer, Hoe's president, announced.

## METAL DECORATORS

(Continued from Page 44)

tising Mgr.; Mr. Dickinson, manager of the offset press div.; and George Carnegie, assistant. The group had lunch at the company's cafeteria. Following the return trip in chartered buses to the hotel, the Hoe Company was host at a cocktail party.

The final day was devoted to a tour of the laboratories of the Interchemical Corp., parent firm of International Printing Ink and Ault & Wiborg. Equipment and various methods used in developing and testing coatings and inks were shown with members of the laboratory acting as guides.

The tour was followed by a buffet luncheon served in the penthouse and terrace of the Interchemical building.

Members and guests registering for the meeting, as announced by the association, included: Benj. Altamore, Burdick Co., Brooklyn; Geo. Atwood, Jr., Decorated Metal Mfg. Co., Brooklyn; E. A. Beasley, Anchor

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The next meeting of the NMDA is to be held in September but the date and location have not been announced.

New members recently added to the association's roster, include: George McClain, Aluminum Co. of America, New Kensington, Pa.; Charles Campbell, Armstrong Cork Corp., Lancaster, Pa.; and Edwin Steinwedel, Crown Cork & Seal Co., Baltimore.★★

## COMPTON & SONS

(Continued from Page 43)

his 80th year, would remain as chairman of the board.

At the passing of George B. Comp-

ton in February, 1947, Clarence F. Spaethe, acquired control.

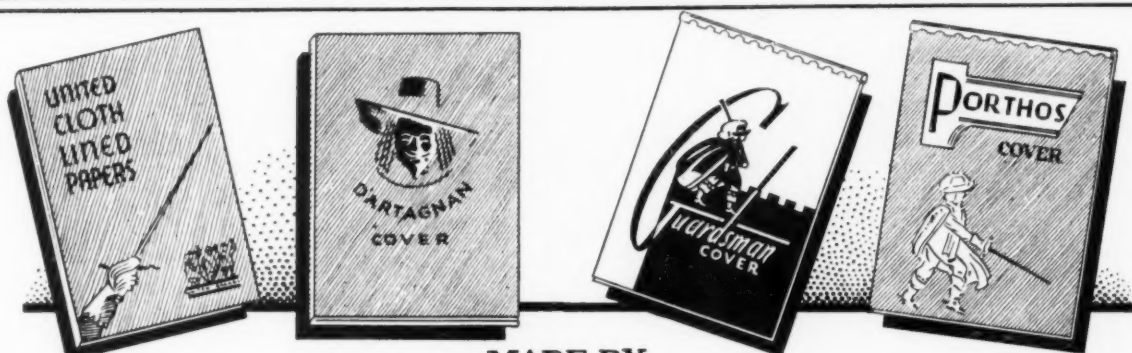
From a small shop that in 1860 turned out sheet music approximately 10 x 15" in size, Compton & Sons today specialize in 24 sheet posters. From one hand lithographic press the company today keeps a battery of eight 44 x 64" presses busy turning out multi-colored posters, outdoor signs and displays for national advertisers all over the United States. Compton posters are as well known in Los Angeles and New York as they are in Minneapolis and New Orleans.

Approximately 250 plates a week are made in their own plant, which occupies over 30,000 square feet. Their dark room includes four huge projectors.

Unlike some modern lithographic plants which combine letterpress with lithography, Compton & Sons solo in lithography. Though pioneers in establishing one of the first plants west of the Mississippi, and maintaining their permanent home in St. Louis (with sales representation all over the United States), 80% of their business is national.

Compton & Sons Lithographing and Printing Company's present officers are: Clarence F. Spaethe, president and B. Busse, secretary-treasurer. A vice-president will be elected at the next board meeting.

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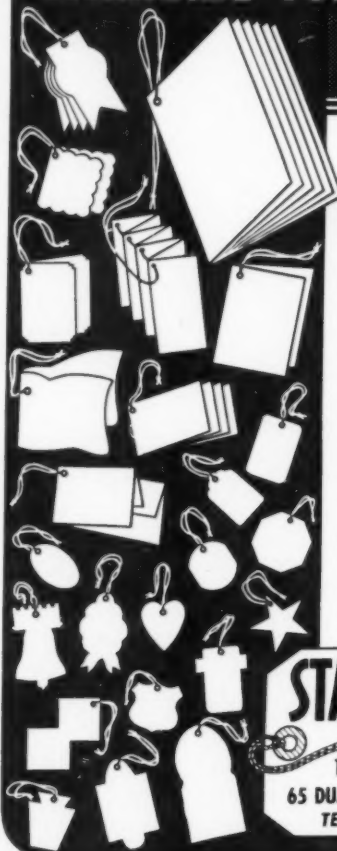
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### Photography

**\*Chemical Reversal (Photo-Lithography).** A. Haigh and H. M. Cartwright. "Process Engravers' Monthly 54, No. 638, February, 1947, p. 50 (1 page). Details are given for the technique of converting a screen negative to a positive by a chemical reversal method. Reversal of this kind can be effected with certainty in the case of line subjects; requirements are much more exacting for screen work. In screen work it is essential that the dots forming the first negative image should penetrate deeply into the film, so that there will be little residual silver halide behind them, and also that the dots of the positive image should have good density so as to stand up to the subsequent "dot etching."

**\*The Concentrated Arc—A Practical Photomechanical Application.** G. B. I. Miller. "Modern Lithography 15, No. 3, March, 1947, pp. 37-39 (3 pages); Army Map Service Bulletin No. 25, January, 1947, pp. 8-16 (9 pages). The Western Union Concentrated-Arc light source, and the tests recently made with it by the Photo and Lithographic Branch of the Engineer Board, are described. The results of these tests appear to be unlimited in their application to the photomechanical process of offset lithography.

**Photographic Reproduction Process and Apparatus.** Victor C. Ernst, assignor to the Fulton Tone Process Company. U. S. Patent No. 2,414,938 (January 28, 1947). The method of photographically transforming a continuous tone object into an interrupted tone image thereof on a light sensitive plate with a single source of light and an interposed half-tone

screen, comprising acting upon the sensitive plate by the light projected through such object and screen by masking the light from said source into a predetermined pattern of a plurality of dots, maintaining the said light source, object, screen and plate in unchanged position and acting upon the light sensitive plate with the light projected through the object and screen masked into a different pattern of dots. Official Gazette 594, No. 4, January 28, 1947, pp. 494-5.

**Method and Apparatus for Making Color Separation Negatives.** Louis A. Thompson, assignor to NEA Service, Inc. U. S. Patent No. 2,415,051 (January 28, 1947). An apparatus for making color separation negatives, including a scanning unit and a plurality of exposure units, said scanning unit comprising an objective lens system for picking up an image of a spot being scanned, means for taking the composite beam and converting it into a pair of beams each having the same components as the original beam; means for swinging said beams; a plurality of photocells disposed in the path of said beams and energized thereby, said photocells being connected to said exposure units to control said exposure units. Official Gazette 594, No. 4, January 28, 1947, pp. 520-21.

**\*Fluorographic Half-Tone Screen Offers New Scope in Photo-Litho.** Walter S. Marx, Jr. Modern Lithographer and Offset Printer 43, No. 2, February, 1947, pp. 38, 40 (2 pages). The fluorographic half-tone screen is to combine type line, half-tones and highlights in one negative automatically. This is accomplished by removing the opaque material from the rulings in the conventional cross line

screen and substituting material perfectly transparent to ultra-violet light but opaque to visible light. The use of this screen is discussed.

**Photographic or Optical Reproduction with the Aid of Masks.** Kodak Ltd., W. T. Hanson, Jr., and R. M. Evans. British Patent No. 581,926. A masking process for use, e.g., in connection with coloured or black and white separations when producing colour reproductions or colour printers for use in photomechanical work, consists in masking a photographic record with a corresponding vector-graph image and making the reproduction from this masked original with polarized light. Printing Abstracts 2, No. 2, February, 1947, p. 73.

**\*Why Should Photo-Lithographers Use Photo-Engraver's Tools?** Victor Ernst. Lithographers' Journal 31, No. 12, March, 1947, p. 761-2, 791, 799, (4 pages). The opinion is expressed that the ruled screen was developed primarily for photo engraving, in which a large highlight dot is required in the negative to be broken down to the proper size by etching, and is not as suitable for photolithography as the lenticular screen. The lenticular screen is made up of microscopic lenses angled at forty-five degrees on the screen. Each lens is plano-convex. The optical wedge of a lenticular screen is longer and more gradual. It reproduces all of the tonal values contained in the master continuous tone negative. The procedure for using this screen is described.

### Planographic Printing Surfaces

**\*Research on Deep-Etch Offset Plates.** A. G. Arend. Paper and Print 20, No. 1, Spring, 1947, pp. 15, 16 (2 pages). An improved method of making deep-etch offset plates without the use of alcohol is described in detail, and compared with the normal method. Plates suitable for this process should possess a uniform, soft, velvety appearance, which type of grain structure provides the maximum degree of effective ink and image receptive characteristics, besides an adequate retention of moisture.

**\*Reversed Deep-Etch Photo-Litho with Ferric Salts and Gum Arabic.** Part 3. P. C. Smethurst. Process Engravers' Monthly 54, No. 638, February, 1947, pp. 31, 33 (2 pages). Such inorganic ferric compounds as ferric chloride and ferric nitrate are so strongly acid in solution that the pH value of these solutions normally lies considerably below the optimum range of pH values for the process. It is normally necessary to add sufficient free acid to bring the solution to the required pH value. The selection of a suitable acid and the formulation of the coating are discussed. Instructions are given for determining, by experiment, the smallest proportion of sensitizer which can be



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added to a given volume of gum to produce a coated layer which stands up to development without showing any tendency to lift.

**\*Further Light on the Scum Problem After the Plate is Made.** Al P. Reynolds. Canadian Printer and Publisher 56, No. 3, March, 1947, pp. 42, 58 (2 pages). The causes of scum and tinting caused by improper press operation are divided into five groups for discussion: improper damper system adjustments; improper adjustment of ink distribution system; improper adjustment of cylinders; improper fountain dope; faulty ink formulation. The dampening system is placed first in importance. A list is given of the causes of scum discussed in the Lithographic Technical Foundation's text "Offset Plate-Making—Albumin Process."

**\*Observers Say Bimetallic Plate May Revolutionize Lithography.** Canadian Printer and Publisher 56, No. 3, March, 1947, p. 52 (1 page). Favorable tests made with Aller bimetallic plates at the factory of R. W. Crabtree & Sons, England, are described. This company plans to install tanks for the copper coating and for the electrolytic developing. The cost of these bimetallic plates is compared to deep-etch. The copper deposit on these plates can be cleaned off and the plate used repeatedly. Other advantages are discussed briefly.

#### Equipment

**\*Cures For Roller Stripping.** Modern Lithographer and Offset Printer 43, No. 2, February, 1947, p. 34 (1 page). Causes of roller stripping include: the use of excessive water fountain etch; paper sizings having an acid reaction or an acid condition of the ink pigment or varnish; and ink emulsification which may be brought about in several ways. The most satisfactory method of overcoming roller stripping is to coat the steel rollers with a material that is resistant to acids used in the offset process, with an affinity for grease. Good results have been obtained with a copper coating.

**\*Photo-Composing Machines.** Frank H. Smith. Process Engravers' Monthly 54, No. 638, February, 1947, pp. 48, 49 (2 pages). Various photo-composing machines are described and their uses and advantages discussed including the Linotype, Intertype, and Orototype machines.

**Inking Mechanism for Printing Presses.** Goss Printing Press Company, Ltd. British Patent No. 581,348. Viscous inks (e.g., heat-set inks) are fed smoothly and without change of colour by means of an ink fountain in which the fountain roller is partially immersed in the fountain and a grooved mixing roller is totally immersed in the ink and adapted to rotate in contact with the fountain roller. Printing Abstracts 2, No. 1, January, 1947, p. 21.

**Camera.** William C. Huebner. U. S. Patent No. 2,406,770 (September 3, 1946). In a camera of the character described, comprising a carrier supporting a sensitized plate, and a copy carrier, and a lens carrier with a lens disposed approximately vertically and in planes parallel with that of the sensitized plate, the improvement which comprises an overhead rigid monorail extending lengthwise approximately parallel with and in the vertical plane of the axis of the lens from which rail said carriers are suspended and on which said lens and copy carriers are adjustable along the rail, supports disposed at spaced points lengthwise of said monorail by which said rail is resiliently supported, independent tension means for each of said adjustable carriers, and means with which said tension means cooperates in any adjustment of said carrier to exert a resilient downward tension on the carrier in its various adjustments. Official Gazette 590, No. 1, September 3, 1946, p. 66.

#### Paper and Ink

**\*Rheological Properties of Paints, Varnishes, Lacquers, and Printing Inks.** Henry Green. Journal of Colloid Science 2, No. 1, February, 1947, pp. 93-98 (6 pages). A general discussion of the problems of consistency measurement and control of products of the pigment-vehicle type.

**\*Paper Problems.** Modern Lithography 15, No. 3, March, 1947, pp. 51, 53, 57, 85, 87, 89 (6 pages). This article contains excerpts from the Lithographic Technical Foundation's Shop Manual No. 27 "Paper Troubles in Offset Lithography." It is pointed out that the majority of paper troubles are due to improper handling of this material rather than faults with the paper itself. Paper problems discussed include: picking, fuzz and powder, misregister, misfit, conditioning troubles, static.

**A Variable Speed Rotational Viscosimeter.** R. Buchdahl, J. G. Curado, and R. Braddicks, Jr. Review of Scientific Instruments 18, No. 3, March, 1947, pp. 168-172 (5 pages). The article gives a detailed description of design and construction of a variable speed rotational viscosimeter to measure the rheological properties of systems within a viscosity range of  $10^{-1}$  to  $10^4$  poise. The use of a strain gauge to measure the torque is discussed briefly.

**\*Common Troubles With Lithographic Papers.** Robert F. Reed. Paper Industry and Paper World 28, No. 12, March, 1947, pp. 1741-43 (3 pages). Paper is an important factor in successful lithography. Its improvement by eliminating contributing causes of lithographic troubles would break certain production bottlenecks and permit increased production and improved quality work. Much has been accomplished in recent years in the prevention of regis-

ter troubles through improvements in papermaking and in the handling of paper by lithographers. "Picking" and the measurement of pick resistance and bond strength are still problems which deserve serious thought and research. Ink-drying troubles are partly due to lack of control of ink resistance in papermaking, and a dependable test for this quality is badly needed. Improvements in paper to eliminate causes of scumming and tinting in lithography are desirable. Much will be gained by all concerned through a better understanding of lithographic requirements which can only be brought about by continued research.

#### General

**\*Tone and Color Control.** Paul W. Dorst. Modern Lithography 15, No. 3, March, 1947, pp. 30-36 (7 pages). The quality of offset prints lies in their tone and color values. Color values in halftone prints consist of tone values in the various ink colors. The control of tones, therefore, is the most important problem in offset lithographic reproduction. The photographer and correction artist cannot predict the results, and thus do their best work, unless operations after tone corrections are standardized with respect to tones. Effective tone control can be achieved only by controlling both dot area and dot density on the press prints. All the conditions that have any effect on dot area or dot density must, therefore, be controlled. These include: type of paper, exposure and closeness of contact in platemaking, plate graining, development conditions, amounts of water and ink, and press conditions. The research being done by the Lithographic Technical Foundation on tone control is mentioned.

**Metal Lithography.** W. Hill. Managing Printer, 1946, 31 (367), 210, 212 (Sept.); (368), 235 (Oct.); (370), 290, 289 (Dec.). An outline is given of tinplate printing, with reference to its history, the raw materials used, the production of cans, closures and caps (including adjustable caps) and varnishes, and the drying of lacquers and inks. Account must be taken of the effect of light, heat and varnishing on colour when printing. The use of white printings, the differences between line printing and ordinary litho inks, and the effect of the gum used on the gloss of the varnish are briefly discussed. Printing Abstracts 2, No. 2, February, 1947, p. 72.

**\*Cans, Closures, and Caps.** Resinous Reporter 8, No. 2, March, 1947, pp. 2-7 (6 pages). The different types of plates used for can fabrication are discussed. Materials which are used in a can vary with the nature of the product to be canned but steel is the base-plate of all types. The importance of metal decorating, i.e., the use of enamels in preventing corrosion or improving appearance cannot be

(Continued on Page 143)





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DEEP ETCH PRESS PLATES

**3**

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*Offset Platemakers*  
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## A GOOD START

A good Dot-Etched positive is the best start for a fine lithograph job. We make good Dot-Etched Positives; ready for your Photo-Composer. Prices are reasonable, quality high, delivery prompt and on time. We are specialists in High Grade Color Engravings for Offset.

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668 North Street, Rochester 5, N. Y.

**ALFRED E. METZGER**  
MATERIALS FOR  
**PHOTO - AND**  
**LITHOGRAPHERS**  
30 IRVING PLACE  
NEW YORK, N.Y.

MODERN LITHOGRAPHY, May, 1947



## Introduces Streamlined Offset R.R. Timetables

A MODERNIZED and streamlined railroad time table is an idea which P. J. Neff, president of the Missouri Pacific Railroad, put into effect recently when the line came out with a 92 page time table, eight pages of which are offset in four colors and eight in two colors. A total of 200,000 copies of the time table are distributed every 60 days in the U. S., Canada, Mexico and Cuba.

According to Ray Maxwell, advertising manager of the railroad the idea was to make a time table more interesting and readable, and to do a public relations and promotional job for the road by featuring the cities and territory through which the road operates.

This was done by opening up the time tables and giving more white space to the layout and using reading matter and illustrations alongside each table. To accommodate such a layout the regular 72 pages had to be increased to 92.

The biggest innovation was the use of the two and four color scenic and historic illustrations. Color is sometimes used on the front covers of timetables but this is thought to be the first time the traveler will get the effect of full color on the inside pages, along with information about the places he is visiting or plans to visit in the future. This is a promotional and service job that had been neglected too long according to President Neff.

Labeled by the road's advertising manager as a strictly St. Louis production, the new time table with its 16 colored offset pages was printed by the Con P. Curran Printing Co., St. Louis, a combination plant. The art work divided into four color, two color and black and white was done by three St. Louis artists and the engravings by Central Engraving Co., St. Louis.

That this new streamlined effect with color is meeting a cordial response is evidenced by complimentary letters of approval on file in the advertising manager's office. Letters

from Congressmen, business men, bankers, and various state chambers of commerce have commended the new format.

Plans are under way for issuing another time table about June 15 to feature Memphis, Houston and Kansas City as the color shots. Other time tables—there will be five in all—will be published with a change in the territory to be featured in each one.★★

### Stern Opens Baltimore Office

Edward Stern & Company, Philadelphia printers & lithographers, recently announced the opening of a service office in the Court Square Building, Baltimore. Martin P. O'Malley, (right) in charge of this new Stern office, and a member of that company's sales organization, was associated with the Curtis Publishing Company and the Government Printing Office before entering the service. Upon his return to civilian life he signed up for the two-year sales training course at Stern.



Stern has its plant in Philadelphia, but maintains offices in New York and Boston. The addition of Baltimore is a major step in its current expansion program.

### Plan Printing Education Meeting

The 22nd Annual Conference on Printing Education, of the Natl. Graphic Arts Education Assn., is planned for June 16, 17 and 18, at Chicago, and will stress the importance of printing and a strong educational program. Cooperating groups include the Chicago Board of Education, the Graphic Arts Association of Illinois and the Printing Industry of America.

The general committee announced by Byron G. Culver, NGAE president, includes:

Philip L. McNamee, Assistant Superintendent of Chicago Public Schools, general chairman; John A. Backus, Manager, Department of Education, A.T.F. Company, Elizabeth, N. J.; Loren H. Carter, Supervisor of Training, The Lakeside Press, Chicago; Eskel L. Erickson, Supervisor

of Print Shops, Chicago Public Schools; Harry L. Gage, Vice President, Mergenthaler Linotype Company, Brooklyn, N. Y.; Milford M. Hamlin, Department of Education, A.T.F. Company, Chicago; John G. Henderson, Head of Printing Department, Washburn Trade School, Chicago; C. Harold Lauck, Journalism Laboratory Press, Washington and Lee University, Lexington, Virginia; William O. Morgan, Director, Chicago Lithographic Institute; Lester E. Reppert, Veterans Administration, Chicago; O. H. Runyon, Field Secretary, Graphic Arts Association of Illinois, Inc.; Craig R. Spicher, Research Sales Division, Miehle Printing Press and Manufacturing Company; and Fred J. Hartman, Educational Director, NGAE. The National Graphic Arts Education Association, is located at 719 15th St., N.W., Washington, D. C.

### Announce IPI Essay Winners

Prize winners in the 11th Annual IPI Essay Contest were announced in April by Fred J. Hartman, Educational Director of the National Graphic Arts Education Association which sponsors this annual competition in cooperation with International Printing Ink. 5,708 high school students in the United States and Canada competed for 33 cash prizes and one silver cup award. Winner of first prize of \$500.00 in cash is David C. Dry, 17, senior at Timken Vocational High School, Canton, Ohio. He works afternoons in the job printing plant of his father under the Timken vocational plan by which pupils study half a day and work under supervision the other half.

Norman Joly of The Ottawa Technical High School, Ottawa, Ontario, is a double winner. His essay won second prize of \$175.00 and a \$20.00 cash award for excellence in printing the essay.

Third prize of \$50.00 in cash goes to Eva Kallin, 14, Aptos Junior High School, San Francisco. Fourth prize winner is Louise McKee, 13, of J. C. Murphy Junior High School, Atlanta. Her prize is \$25.00 in cash.



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FOR

## OFFSET LITHOGRAPHY

THE STEVENSON PHOTO COLOR SEPARATION CO.

400 PIKE STREET

CINCINNATI 2, OHIO

NEW PLATING

### MULTILITH and DAVIDSON OWNERS

Why regrain plates?

New plates shipped immediately at these low prices

<b>Multilith (10 x 15 1/4")</b> Zinc plates, 32c. Aluminum plates, 25c.	<b>Davidson (10 x 16")</b> Zinc plates, 32c. Aluminum plates, 28c.
---	--

Blankets, Government Surplus, Roberts & Porter  
and Vulcan: 17 x 22"—\$5.50; 22 x 29"—\$7.50

Order Direct From This Advertisement

Blankets, chemicals and plates for all offset equipment.

### ACME LITHO PLATE GRAINING, INC.

96 Jay Street  
Brooklyn 1, N. Y.

212 Mission St.  
San Francisco 5, Calif.

REGRAINING



**Ready to Use — LITHOGRAPHIC ETCH — Nothing to Add**

Perfect desensitizer for zinc and aluminum—Used for more than twelve years by leading lithographers. Trial Order—\$5.00 per single gallon. In quantities of 5 gallons or more—\$4.75 per gallon delivered. Further details on Request.

**PARKER PRINTING PREPARATIONS CO.**  
Metuchen, N. J. Pomona Park, Fla.

**THERE ARE DEPENDABLE**

## MERCK PRODUCTS

**FOR THE CHEMICAL NEEDS OF THE  
PHOTOLITHOGRAPHER**

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**MERCK & CO., Inc. Manufacturing Chemists RAHWAY, N. J.**

New York, N. Y. • Philadelphia, Pa. • St. Louis, Mo.  
Elkton, Va. • Chicago, Ill. • Los Angeles, Calif.

in Canada: Merck & Co., Ltd., Montreal • Toronto • Valleyfield

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are daily demonstrating  
their efficiency in increasing  
Output and Lowering  
Production Costs

**This Is Our Method of Removing Ink From Press**

We invite you to take advantage of our thirty day trial offer. If interested write and let us know the size and make of your press.

**INTERNATIONAL PRESS CLEANER & MFG. CO.**  
112 Hamilton Ave. Cleveland, O.

*Your best friend during periods of  
Equipment Shortages is a*

### GOOD MACHINIST

We have been friends of lithographers  
Since 1901

*Call us the next time you need*

**MACHINERY REPAIRED OR  
RECONDITIONED PLANTS MOVED**

**MASON-MOORE-TRACY, INC.**  
28-30 E. 4th ST., NEW YORK 3, N.Y. SPring 7-1740-1-2



## TECHNICAL BRIEFS

(Continued from Page 135)

minimized. The characteristics desired in a can coating, and the synthetic resins used in their formulation are discussed. Tests given to measure an enamel's potential value as a metal coating are described.

**\*Mechanics of a Greeting Card.** Thomas P. Mahoney. Printing Equipment Engineer 73, No. 6, March, 1947, pp. 34, 42, 44, 46 (4 pages). The procedure for producing greeting cards is described. They are usually reproduced in four, five, or six colors, and lithography is usually just the first step in a series which takes in one or more letterpress operations involving electrotypes, brass dies, cutting dies and other plates. The silk screen process is used for reproduction when the runs are short or where a special effect is to be obtained. A small percentage of greeting cards is reproduced by photo-gravure.

**\*How To Identify Adhesives.** Modern Lithographer and Offset Printer 43, No. 2, February, 1947, p. 36 (1 page). A brief review is given of PATRA's latest publication, "The Identification of Adhesives," Part I. This book describes a series of tests which enables anyone with a minimum of chemical training to identify those adhesives in which water is the main solvent (excluding synthetic resin and rubber emulsions).

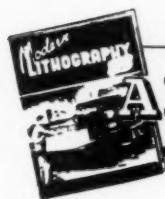
**\*The Fundamentals of Tackiness and Adhesion.** J. J. Bikerman. Journal of Colloid Science 2, No. 1, February, 1947, pp. 163-175 (13 pages). This paper compares the importance of molecular forces with that of rheological forces on different stages of making and breaking adhesive joints. ★ ★

### Point of Purchase Group Meets

Advertising and sales promotion executives of national merchandisers were to be among the speakers at a symposium on point-of-purchase display sponsored by Point of Purchase Advertising Institute, at Hotel Biltmore, New York, May 12. A feature of the meeting was an exhibition of more than 50 recent point-of-purchase displays. Norman McKean is Executive Secretary of POPAI and Clifford Vanderbogart, Niagara Lithograph Co., Buffalo, is president.

### Stecher-Traung Reports Net

A net income of \$820,360, or \$4.25 each on 178,148 common shares of stock, was reported by Stecher-Traung Lithograph Corp., Rochester and San Francisco, for 1946.



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(The Advertisers' Index has been carefully checked but no responsibility can be assumed for errors or omissions.)





"... and tell your old man dat goes double fer him!"

*... small fry*

**M**ANY "big time" industrial advertisers apparently like to spend their money in big chunks in the big circulation "general magazines." They look on the business press as "small fry." The fact that only a minute fraction of the readers of the general magazines may have a buying interest in their goods appears to be ignored,—or that the cost per effective reader must be ridiculously high.

Now, for example, if you would advertise to the field of Lithography, and really blanket the field with a concentrated circulation at the minimum cost per effective reader, why waste most of your money in general media? Why not look into a publication which specializes in this field, such as

## **MODERN LITHOGRAPHY**

254 WEST 31st STREET

NEW YORK 1

*Member, Audit Bureau of Circulations*

## **TALE ENDS**

**C**UTHBERT, the young fellow spearing fish in the column alongside, and his elongated companion who usually appears with him (this month he is asleep under a palm tree off to the left), have been cutting capers on the Tale Ends page now for nearly nine years. They first appeared in one of ML's affiliated magazines in 1939 and have been plugging trade magazine advertising in three magazines (four for the last year) ever since.

★

**FREE REPRINTS**—We have a limited number of reprints of the outstanding article "Tone and Color Control," by Paul W. Dorst, which was published in ML in March. The demand for copies of the March issue and for tear sheets exhausted the supply even before our March mailing was completed. But now there are some reprints available for the asking, while they last.

★

Off the record we understand that some of the litho firms are getting the feel of competitive selling again. Orders aren't flying in over the transom quite as fast as they were and salesmen are going out after the business. It might be invigorating.

★

Are you reading this copy of ML on borrowed time? Do you have to get it back to the office quick so someone else can read it? For three lousy bucks you can have your own personal subscription come to your office or home every month for a year.

★

This Saranac Inn looks like a good spot to spend a few days. (See illustration, page 40.) We'll see you there.★★



*Fine*  
**PAPERS**

*for*  
GREETING CARD PUBLISHERS  
LITHOGRAPHERS  
PRINTERS AND CONVERTERS



**PAPER SALES CORPORATION**

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# NOW... A LINE OF PAPER CUTTING MACHINES WITH Even Faster Automatic Spacers

## That's why Trimming is **SPEEDIER...SURER...** WITH A **Seybold "Sixty"**

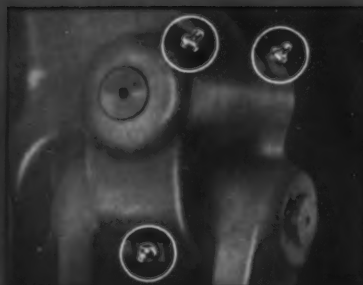
Smoothly, rhythmically—even faster and more accurately than ever before—the new Seybold "Sixty" Auto-Spacers automatically move heavy piles of stock into position for one cut after another. Makes it possible to cut more reams of paper per day.

The stops for several different jobs can be set at one time, on one spacer bar—with absolute assurance that, as these jobs come up again, they will be trimmed *exactly* as before.

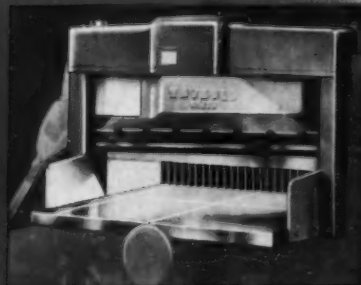
And when, to this kind of time saving, you add these advantages: Faster adjustments; More convenient lubrication; Better illumination; Traditional Seybold precision and ruggedness—this new Seybold Auto-Spacer is *really* worth looking into.



**CONTROLLED BY FOOT PEDALS:** A simple pumping action changes clamping pressures instantly. No tools are needed. Saves time. Saves energy. A shadow gauge registers the pressure reading.



**EASILY LUBRICATED:** Zerk fittings are provided for cleaner, easier, more permanent lubrication. Lubrication points are out in the open, encouraging more thorough lubrication.



**FLOODLIGHTED TABLE AND GAUGE—MAGNIFIED MEASURING BAND:** Less operator fatigue. Greater safety. Less chance for errors. Greater production of more accurately-trimmed work.



**SIMPLE, QUICK KNIFE ADJUSTMENT:** A turn of the knurled collar on pull bar adjusts knife to cutting stick. No tools are necessary. Self-locking. Adjusts to the thickness of one sheet.

## HARRIS-SEYBOLD

Harris-Seybold Company • General Sales Offices, Cleveland 5, Ohio

**HARRIS PRESSES • SEYBOLD MILL TRIMMERS AND AUTO-SPACERS • OTHER GRAPHIC ARTS EQUIPMENT**

*Backed up by the world's largest and most highly-skilled, factory-trained paper cutter service organization.*